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**Brian FAHEY**

Fahey, a big tall man, was born at Margate on 25<sup>th</sup> April 1919. Son of a musician he took piano and cello lessons and eventually developed an interest in composing and arranging. After leaving school he went to work in the office of an east London leather company, but on the outbreak of WW11, being a member of the Territorial Army, was soon called up.

Serving with the Royal Artillery he was wounded and captured during the Dunkirk evacuation and, with many others, lined up against a wall and machine gunned by SS troops. Hit in the chest he was left for dead (over 80 of his comrades died) but had survived and after the Germans left managed to crawl under some shelter where he lay for several days. Suffering several cracked ribs, a punctured lung and smashed left leg he was eventually found by regular German soldiers and after medical treatment spent the next five years in a Prisoner of War camp.

No doubt he spent much of that time honing his arranging skills and after demob in 1946 decided to become a full time musician. One of his first engagements was as pianist on an ENSA tour of Egypt and it was here he met his future wife, singer Audrey Watkins. Various band work followed including time with Al Collins at the Dreamland ballroom in his home town of Margate, but it was his arranging skill that was getting him noticed by the profession and in 1949 he became a staff arranger with Chappells Music. The big career break for Brian came with the huge international success of the 1953 tune 'The Creep' that he had composed along with Ken Mackintosh and Gordon Langhorn. Recorded by such top bands as Ted Heath and Stan Kenton, Brian soon became sought after worldwide as an arranger of big band numbers. Other Fahey compositions included 'Street of a thousand bongo's', 'Short back and sides', 'Dusky slant eyed maiden', 'The clanger' and 'Fanfare boogie' written for Eric Winstone in 1955, which received an Ivor Novello award. Another composition, often quoted as his most popular, was 'Sign of the swinging cymbals' used by the BBC as the signature tune for Alan 'Fluff' Freeman's 'Pick of the Pops' radio show. First issued on disc late 1960, when it became popular later, Parlophone re-issued it.

Mainly freelancing, Fahey also produced the scores for several films at home and in Hollywood, where much pressure was put on him to relocate, but Brian refused to move his family, that now included three sons and three daughters, away from England. Although he did move to Scotland in 1972 when he was appointed principal conductor of the BBC Scottish Radio Orchestra, a position he held until it disbanded in 1981.

Brian died on 4<sup>th</sup> April 2007. During the sixties he led a studio orchestra making several Parlophone recordings, labelled as the Brian Faye orchestra.

PARLOPHONE

R 4655 60 'Street of a thousand bongos / Waltz  
for beatniks'  
R 4686 60 'At the sign of the swinging cymbal /  
The clanger'  
R 4756 Mar 61 'Short back and sides / Dusky slant  
eyed maiden'  
R 4909 62 'At the sign of the swinging cymbal /  
The clanger'  
R 4986 63 'A quiet morning / The break'  
R 5145 64 'A message from thudsville /  
Lowdown on  
the hoe-down'  
R 5195 64 'Waltz of the broads / Our man at the  
bull-fight'  
R 5262 65 'Gideon's Way / Love theme from  
In  
Harm's Way'  
R 5615 67 'Stay on the island / The plank'  
R 5639 67 'With a song in my heart / Swinging  
choice'

UNITED ARTISTS

UP 1115 65 'Twang / You can't catch me'

COLUMBIA

DB 8447 68 'Late night extra / Oh the pity of it  
all'

MAJOR MINOR

MM 656 69 'Open house / Countdown'

**Adam FAITH**

During the late-fifties skiffle boom, Adam, like many others of his generation across the country, was a member of an amateur group playing this "new music" just for the fun of it. His group The Worried Men played around London's coffee bars, eventually becoming resident at Soho's Two I's bar, where Jack Good heard him and suggested a solo career.

Born Terence Neldhams on 23rd June 1940 in Acton, West London, he was at the time working as a messenger boy for a TV advertising company. Taking Jack's advice and with his help he managed to secure the odd booking, including a spell in cabaret at the Astor Club and appearances on 'Six Five Special'. He also auditioned for H.M.V. Records and this resulted in his first single 'Brother heartache and sister tears' being released in January 1958. But the public took little notice so it was back to relying on a day job, working in a film cutting room. A second H.M.V. disc in December fared little better, despite being a cover of Jerry Lee Lewis's 'High school confidential'.

Meanwhile John Barry, another struggling newcomer, just a little higher up the ladder, had worked with Faith on some live shows and formed a friendship, so when Barry was invited to join BBC TV's new 'Drumbeat' series beginning in April 1959, he recommended his mate to producer Stewart Morris. Adam appeared on the first show and made such an impression, he was booked for the whole series. At last people began to remember the name, but a further record, this time on Top Rank, still had little impact. It was when Parlophone stepped in that things really began to happen.

A new song, 'What do you want', from the pen of former Oscar Rabin singer Johnny Worth, in a new distinctive style with a pizzicato backing arranged by John Barry, entered the charts soon after release and within two weeks was at number one, staying there for three weeks during December 1959. Never mind that it was one of the shortest records to reach No.1 to date, being only just over one and a half minutes long and consisting of little more than Adam's odd way of saying "babee", a new pop star had finally 'arrived'. Follow up recording 'Poor me', same writer, same backing, same short measure, same success, made No.1 the following March. A month later "babee" was back in another song from Johnny Worth that almost made it a hat trick. This time a long run of the Everly Brothers 'Cathy's clown' in the top slot kept 'Someone else's baby' pushing hard but only making No.2. Over the following three years Adam had a further ten Top Ten hits.

Other undiscovered talents came to light with Adam's acting debut in an episode of the television police drama series 'No Hiding Place' on Wednesday 30<sup>th</sup> September 1959. He also appeared in the 'X' rated film 'Beat Girl' and the Sid James comedy 'What A Whopper'.

Adam toured with the John Barry Seven for over a year, until Barry's studio commitments took precedent. 1960 found them playing a summer season at Blackpool, a pantomime at Wimbledon and the Royal Variety Show at Victoria Palace. After a slow start Adam Faith had swiftly moved into the big time.

During the early sixties Adam made some less 'pop' sounding discs, including the pleasant 'Lonesome' a mild country and western song, but in 1963 'babee' was back again in 'Baby take a bow'. Always a slick dresser, the same year he was voted "best dressed man" by The Clothing Manufacturers Federation.

Following a late sixties lull, Adam came to the fore again, this time as a serious actor. He toured in 'Billy Liar', appeared in Shakespeare's 'Twelfth Night' and played opposite Dame Sybil Thorndike in 'Night Must Fall'. In 1971 he was portraying one of life's losers in the popular TV series 'Budgie'.

Adam appeared in several films, had a spell promoting his discovery, singer/songwriter Leo Sayer and made a couple of discs for the Warner Bros label, but by the eighties he had directed his talents towards making money as an investor and financial consultant (although this eventually came to a financially painful end).

By the nineties he had returned to acting in a stage version of 'Budgie'. He made a new TV series, 'Love Hurts' with Zoe Wanamaker, that ran from 1992 to 1994 and in 1997 he was touring again, playing Zach, in a new production of the musical 'A Chorus Line'.

The 21st century saw Adam back on the 'financial advisor' bandwagon (not that he'd ever really been off it) now on satellite television with his own station 'The Money Channel'. Unfortunately this was another venture that failed, leaving him bankrupt. So it was a case of getting back on the dramatic stage to pay the bills.

On tour, Adam was appearing in 'Love and Marriage' at Stoke on Trent when he suffered a heart attack and died, aged 62, on Saturday 8<sup>th</sup>

March 2003, survived by wife Jackie, who he married back in 1967 and one daughter Katya. He was cremated in a wicker coffin at a service in Tunbridge Wells attended by hundreds of fans and fellow performers.

Adam Faith Recordings

H.M.V.

POP 438 Jan 58 'Brother heartache and sister tears /

Heartsick feeling'

POP 557 Dec 58 'High school confidential /  
Country music holiday'

TOP RANK

JAR 126 May 59 'Ah! poor little baby / Runk bunk'

PARLOPHONE

R 4591 Oct 59 'What do you want / From now until forever'

R 4623 Jan 60 'Poor me / The reason'

R 4643 Mar 60 'Someone else's baby / Big time'

R 4665 Jun 60 'Johnny comes marching home / Made you'

R 4689 Sep 60 'With open arms / How about that'

R 4708 Nov 60 'Lonely pup in a Christmas shop /

Greenfinger'

R 4735 Feb 61 'Who am I / This is it'

R 4766 Apl 61 'Easy going me / Wonderin''

R 4807 Jly 61 'Don't you know it / My last wish'

R 4837 Oct 61 'A help each other romance / The time has come'

R 4864 Jan 62 'Watch your step / Lonesome'

R 4896 May 62 'As you like it / Face to face'

R 4930 Aug 62 'Don't that beat all / Mix me a person'

R 4964 Dec 62 'Baby take a bow / Knocking on wood'

R 4990 Jan 63 'What have I got / What now'

R 5039 Jly 63 'Just mention my name / Walkin' tall'

R 5061 Sep 63 'The first time / So long baby'

R 5091 Dec 63 'We are in love / Made for me'

R 5109 Mar 64 'If he tells you / Talk to me'

R 5135 May 64 '64 'I love being in love with you / It's alright'

R 5174 64 'Only one such as you / I just don't know'

R 5201 Nov 64 'Message to Martha / It sounds good to me'

R 5235 Feb 65 'Stop feeling sorry for yourself / I've gotta see my baby'

R 5260 Apl 65 'Hand me down things / Talk about love'

R 5289 Jun 65 'I can't think of anyone else / Someone's taken Maria away'

R 5349 Sep 65 'I don't need that kind of lovin' / I'm used to losing you'

R 5398 Jan 66 'If ever you need me / Idle gossip'

R 5412 Mar 66 'To make a big man cry / Here's another day'

R 5516 Oct 66 'Funny kinds of love / Cheyrl's going home'

R 5556 Feb 67 'What more can anyone do / You've got a way with me'

R 5635 Sep 67 'Daddy what'll happen to me / Cowman milk your cow'

R 5649 Nov 67 'To hell with love / Close the door'

R 5673 Mar 68 'You make my life worthwhile /

lovin' girl'  
WARNER BROTHERS

K 16437 Aug 74 'I survived / In your life'  
K 16482 74 'Maybe / Star song'

UNIVERSAL

94 'Stuck in the middle with you'

## Jack FALLOON

Patrick 'Jack' Fallon was born 13<sup>th</sup> October 1915 at London, Ontario, Canada and took up violin at the age of eight. In 1935 he moved up a few sizes to double bass and two years later joined the Civic Symphony Orchestra. After a spell with Frank Crawly's dance band he then arrived in Britain as a member of the Royal Canadian Air Force Streamliners Orchestra. Jack later toured this country and the continent in the Canadian Band of the A.E.F. led by Robert Farnon.

Following demob he remained here playing a season with Ted Heath and his Music and other leading London outfits. In August 1947 he was a member of Tito Burns Sextet. Throughout July 1948 the Jack Fallon Trio was backing Duke Ellington on his tour of the U.K. and Europe, just one of many visiting American artists he worked with. During 1949 he led the unusual line up of accordion, two guitars, violin and bass for the radio series 'Riders Of The Range' that began on the Light Programme 7.30pm Thursday 13<sup>th</sup> January 1949 featuring Paul Carpenter, Carole Carr and the Four Ramblers.

Jack also played in the jazz bands of Victor Feldman, Ronnie Scott and Humphrey Lyttleton. Not just a jazz man, Fallon was an all rounder and regularly appeared with Johnny Duncan's Blue Grass Boys and was always in demand as a studio session player on both violin and bass.

During the fifties Jack opened a booking agency, that over the years handled many top stars including the Beatles and Rolling Stones. He continued to play and was still recording in the 1990's. When he died on 22<sup>nd</sup> May 2006 he'd reached the grand old age of ninety. Married with two daughters, his wife and one daughter pre-deceased him.

Jack's only solo single I'm aware of is the bass tuition recording 'Definition and Tone for Bass' on Technidisc TD106.

## Grisha FARFEL

Best remembered as featured trumpet player in Billy Cotton's Band, Grisha, of Russian-French extraction, also spent several years fronting his own groups.

During the war years he toured for E.N.S.A. in a swing band led by saxophonist Sasha Borstein. In 1947 he joined Billy Cotton, but after about a year left and formed his own quartet. Vocalist with the group was Grisha's wife, ex-Windmill notability and film starlet, Phyllis French. Over the next year or so they played residencies at Richmond's Palm Court Hotel, Southend's Palace Hotel and The Twenty One Room. At the latter, in September 1949, he was leading a five piece using the name Grisha Romaine. The band made

Hey little

their first broadcast on The Home Service early morning on 22nd December 1948.

By the early fifties he was directing both a dance band and a rumba band at the Empress Club in London's Dover Street, and from February 1951 took a six piece out to Nairobi for a twelve month contract at the posh Avenue Hotel.

Back in Britain, Grisha rejoined Billy Cotton in March 1952 and so re-established what was to become a long association with the band on stage, radio and television. During the sixties he went back to club work, while continuing his broadcast duties with Cotton. When the Billy Cotton band shows finally ended he emigrated to the States where he continued to work as a musician.

At the time of writing the above in the late nineties Grisha was reported as still enjoying a happy retirement as a resident of Los Angeles, but a later internet report by an illegitimate daughter Jenny, seems to suggest he died around 1991.

He doesn't appear to have recorded under his own name but did make three sides for Oriole, using the name Gay Brill.

## ORIOLE

CB 1272 (solo trumpet with Vox Symphony  
orch)

'The ancient stream

/ Mahzel'  
(all the following as Gay Brill and his  
Music)  
CB 1639 Nov 61 'Stairway to the sea / Kismet'  
CB 1640 Nov 61 'Coronation Street' (Jack Warner on  
reverse)

## Harry FARMER

The son of a Walsall music dealer, a career was planned for Harry as a classical pianist and at the age of fourteen he won a musical scholarship. During his studies he was introduced to the organ and, no doubt to his parents dismay, took a job with the Gaumont British circuit as a cinema organist in Ipswich. Introducing much of his classical background into his playing brought him to the notice of top people in the business and he was soon broadcasting regularly on the organ of the Granada Theatre Tooting.

Being one of the first people in this country to play a Hammond electric organ, he introduced it to the public at Radiolympia in 1937. While continuing to work for Granada Theatres he formed a trio with pianist Jimmy Leach calling themselves 'Organola'. Intended just for radio the trio's success prompted them to tour in variety.

When war came Harry joined the Royal Armoured Corps as a driving instructor. Through his influence the outfit acquired a Hammond organ and the service group he led broadcast from the BBC in Bristol. This led to his transfer to the 'Stars in Battledress' show and a tour of German service camps.

During the summer of 1946 Harry, now demobbed, was playing solo electronic organ at The Blue Lagoon a club at Newquay in Devon. During the winter his new group The

Electronomes were broadcasting regularly on programmes like 'Music While You Work'. Consisting of Harry on organ with Ivor Noon piano, Reg Coleman guitar & vocals, Jeff Brooks drums and Mickey Kennedy tenor-sax, clarinet and violin, they were back at The Blue Lagoon again in 1947.

Before leaving Newquay at the end of the season the group played at a private dance for the St. Austell Speedway Club, held at the Carlyon Bay Hotel. So impressed was the hotel management they asked Harry to stay the rest of the week and booked him for the Christmas season. For the summer of 1948 The Electronomes were back at Carlyon Bay, and this venue became their summer season and Christmas - New Year residency well into the 1950's. The rest of the year consisted mainly of one-night-stands all around the country. Harry made many broadcasts and also recorded for Decca as the Harry Farmer Rhythm Ensemble which featured Harry on Hammond organ plus Harry Engleman piano with guitar and drums and occasionally marimba. Harry didn't just record under his own name but also made solo discs as Chris Hamalton (it should have been Hamilton, but for a typist error). These were some multi track tapes Harry made that it was thought might sell better under a new name! Many were aimed at the American market, released there on the London label.

Harry made his first BBC broadcast in two years on the 'Hammond Organ Show' on 22nd May 1956, but now firmly established through his records on the other side of the Atlantic, he went to work permanently in Canada in 1958, becoming musical director at CFRN Radio and Television Station. I believe he died around 1986.

#### Harry Farmer Recordings

DECCA

F 9929 May52 'The gandy dancers ball / Goodbye sweetheart'  
 F 10031 Jan 53 'Tunes of the times medley'  
 F 10035 Jan 53 'Takes two to tango / Comes a-long a-love'  
 F 10216 Dec 53 'Answer me / Rags to riches'  
 LONDON (as Chris Hamalton)  
 L 1146 Sep 52 'The Irish washerwoman / Cavaquinho'  
 L 1158 Jan 53 'Romanza / Silhouette d'amour'  
 L 1177 Jun 53 'Celebration rag / Farmer's boy boogie'  
 L 1200 May52 'Dizzy fingers / Saturday rag'  
 L 1210 Jly 52 'Temptation rag / Blues in the night'  
 L 1211 Nov 52 'Thunder and lightning polka / Tritsch tratsch polka'  
 DECCA (as Chris Hamalton)  
 F 10236 Jan 54 'Peg leg / Kitchen rag'  
 F 10333 Jun 54 'Steamboat rag / Peckin' with the penguins'  
 F 10532 May55 'Mexican madness / Whistling Rufus'

## Robert FARNON

Captain Robert Farnon came to Britain with the Canadian Forces during the war and when hostilities were over decided to stay. Born in Toronto on 24th July 1917, both his parents were musicians so it's not surprising Bob grew up to be something of a multi-

instrumentalist himself. His professional debut came at the age of twelve, playing percussion with the Juvenile Symphony Orchestra, and for several years he appeared with his brother's dance band. At fifteen he began studying harmony and musical theory under Louis Weizman, and his first symphony was performed by Eugene Ormandy and the Philadelphia Orchestra when he was just 21. Before the war he broadcast as a member of 'Happy Gang' one of Canada's top radio shows.

In 1944 Bob came to Britain to lead the large Canadian Band of the Allied Expeditionary Forces playing many concerts, and after demob continued to arrange for and lead big concert orchestras. During the late forties and fifties he did much radio work, including, from 2<sup>nd</sup> October 1949, a regular Sunday afternoon series 'Journey into Melody' that featured a 46 piece orchestra and Canadian singers Denny Vaughan and Kathran Oldfield. Bob Farnon also supplied the musical backing for solo artists on the Decca record label.

Robert composed the music for several films and wrote many descriptive orchestra pieces, including 'Jumping bean', 'Portrait of a flirt' and 'The Westminster waltz'. He produced and recorded many light music record singles and albums. He also arranged and conducted the musical backing on albums for many world renowned artists including Tony Bennett, Sarah Vaughan and Frank Sinatra, being highly thought of by these and other top performers. During the sixties Bob and his family went to live on Guernsey and many of his compositions, like his theme music for the BBC TV 'Colditz' series, began life there. Bob Farnon died on 23<sup>rd</sup> April 2005.

#### Robert Farnon Orchestra Recordings

DECCA (most early sides as backing orch to vocals)  
 F 8573 Nov 45 (with Denny Dennis) 'I'll always be with you / There must be a way'  
 F 8603 Apl 46 (with Denny Dennis) 'Some Sunday morning / I dream of you'  
 F 8695 Oct 46 (with Beryl Davis) 'You keep coming back like a song / The way that the wind blows'  
 F 8745 Feb 47 (with Beryl Davis) 'Be mine beloved / Put that kiss back where you found it'  
 F 8772 Jun 47 (with Anne Shelton) 'A rainy day in Rio / Good-night you little rascal'  
 F 8915 Jly 48 (with Denny Dennis) 'I'd love to see you home tonight / Her father and mother were Irish'  
 F 8940 Aug 48 (with Denny Dennis) 'In between the showers / Love me'  
 F 8944 Aug 48 (with Ronnie Ronalde whistling) 'When you're in love / Somewhere beyond the stars'

F 8985 Oct 48 (*with Gracie Fields*) 'White Christmas /  
Christmas love'

F 8993 Nov 48 (*with Gracie Fields*) 'Let's be sweethearts  
over again / Susy'

F 8996 Nov 48 (*with Gracie Fields*) 'Buttons and bows /  
Bluebird of happiness'

F 9027 Nov 48 (*with Gracie Fields*) 'Red sails in the sunset /  
Underneath the linden tree'

F 9031 Nov 48 (*with Gracie Fields*) 'La vie en rose'

F 9038 Nov 48 (*con. Kingsway Symphony Orch*) 'Jumping bean /  
Portrait of a flirt'

F 9066 Jan 49 (*with Gracie Fields*) 'Honey child'

F 9101 Mar 49 'A star is born / Journey into melody'

F 9103 Mar 49 (*with Vera Lynn*) 'Nearest thing to heaven'

F 9114 Mar 49 (*with Vera Lynn*) 'Lavender blue / Jealousy'

F 9119 Apr 49 (*with Vera Lynn*) 'Do I love you /  
Another day'

F 9127 May 49 (*R.F Eight with Vera Lynn & Sam Browne*) 'I don't see me in your eyes any more /  
I'll keep the lovelight burning in my heart'

F 9138 May 49 (*with The Johnston Brothers*) 'Portrait of the river /  
Jennie / Deep as

F 9159 Jun 49 (*with Vera Lynn*) 'The goodnight waltz /  
This perfect day'

F 9169 Jun 49 (*with Gracie Fields*) 'The last mile home /  
She fought like a tiger for 'er 'onour'

F 9185 Jul 49 'The donkey serenade / The carioca'

F 9194 Aug 49 (*with Gracie Fields*) 'Church bells on Sunday morning'

F 9199 Oct 49 (*with Vera Lynn*) 'Song of surrender /  
Now that I need you'

F 9213 Sep 49 (*with Gracie Fields*) 'Beware of April rain'

F 9219 Oct 49 (*with Gracie Fields*) 'O my beloved father /  
Nun's chorus'

F 9221 Oct 49 (*with Vera Lynn*) 'You'd be hard to replace /  
Our love story'

F 9254 Nov 49 (*with Vera Lynn*) 'My dream is yours /  
Too whit! too whoo!'

F 9264 Apr 50 'How beautiful is night / Persian nocturne'

F 9325 Feb 50 (*with Vera Lynn*) 'A thousand violins /  
Through a long and sleepless night'

F 9345 Feb 50 (*with Edmund Hockridge*) 'Serenade /  
A hundred voices'

F 9350 Mar 50 (*with Vera Lynn*) 'Havin' a wonderful wish /  
Best of all'

F 9375 Mar 50 (*with Donald Peers*) 'Bow bells'

F 9382 Apr 50 (*with Vera Lynn*) 'My thanks to you /  
When the world has forgotten'

F 9439 Jun 50 'Yes we have no bananas / Blue skies'

F 9442 Jun 50 (*with Vera Lynn*) 'On the outgoing tide /  
Love finds a way'

F 9448 Jul 50 (*with Vera Lynn*) 'Your hear and my heart'

F 9475 Sep 50 (*with Vera Lynn*) 'Say it isn't the night /  
One wonderful morning'

F 9530 Oct 50 'Just one of those things / Invitation waltz'

F 9641 Apr 51 'When I grow too old to dream /  
The peanut polka'

F 9664 May 51 (*with Anne Shelton*) Mademoiselle de Paris /  
I will never change'

F 9699 Jun 51 'Hallelujah / Great day'

F 9963 Aug 52 'Kiss the boys goodbye / The fleet's in'

F 10005 Nov 52 'The waltzing cat / Melody fair'

F 10052 Feb 53 (*with The Johnston Singers*) 'My resistance is low / Lazybones'

F 10818 Nov 56 'Westminster waltz / Poodle parade'

*Robert Farnon conducting The Queen's Hall Light Orchestra*

F 9265 Nov 49 'Honey child / Manhattan playboy'

F 9295 Dec 49 'Comedians galop / Soliloquy'

F 9408 May 50 'Flying colours / Casarella'

F 10042 Jan 53 'The windjammer / Champagne march'

## Geraldine FARRAR

Geraldine, who claimed she was named after the famous American opera singer, was a Yorkshire lass who as a teenager in 1939 was vocalist with the Richard Valery Orchestra on Morecambe Pier. She later came to London and joined Harry Roy's band where she appeared under the name of Jean Farrar - apparently Harry couldn't pronounce Geraldine. She also sang with the bands of Henry Hall, Ronnie Munro and Lou Preager. During the late forties Geraldine was regularly heard broadcasting on the BBC North Region, singing with several northern bands. In September 1950 she replaced Jane Lee as vocalist with Sid Phillips and recorded several sides with his band. Geraldine broadcast on shows like 'Variety Fanfare' and as guest singer with various top name bands. She continued to broadcast and play cabaret in several West End clubs before returning to her native Yorkshire where, at her home in North Featherstone, she was always happy to relate tales, in her husky cut-glass voice, of her years of living the high life with stars like Elizabeth Taylor, Shirley Bassey and Deanna Durbin. Geraldine died in Pontefract hospital, following a long illness, on 14<sup>th</sup> July 2001. She was in her eighties.

Geraldine Farrar Recordings

REGAL ZONOPHONE (as Jean Farrar with

Roy band)

Harry

MR 3492 May 41 'Will you always call me sweetheart'  
MR 3493 May 41 'There I go'  
MR 3507 Jly 41 'Beneath the lights of home'  
MR 3514 Aug 41 'You don't have to tell me I know'  
MR 3515 Aug 41 'Boa noite'  
MR 3528 Sep 41 'Dear old lady London Town'  
MR 3546 Oct 41 'St. Mary's in the twilight'  
MR 3556 Oct 41 'You and I / My sister and I (with Marjorie

Kingsley)'

MR 3557 Oct 41 'I don't want to set the world on fire (with MK)'

H.M.V. (with Sid Phillips Band)

BD 6077 Nov 50 'Nevertheless'  
BD 6078 Nov 50 'Rikki tikki toon' (with Johnnie Eager)  
BD 6081 Dec 50 'The trouble with love is love' (with J.E)  
BD 6086 Feb 51 'Deed I do' (with J.E)  
BD 1269 Mar 51 (with J.E & The Tanner Sisters) 'The roving kind / I do, do, do like you'

MELODISC

1297 Jun 54 'Love tears and kisses / Make love to me'

## Victor FELDMAN

A Londoner, born 7th April 1934 just off the Edgware Road, Victor Stanley Feldman began playing drums at the age of six. Just a year later he made his first public appearance at the No.1 Rhythm Club and on a Melody Maker Jazz Jamboree concert, causing something of a sensation. Until he was 12 he was restricted to playing only at charity events and he appeared on plenty of these, alongside many well known jazz names including Glenn Miller. Not so surprising when you know that Victor's father was Joe Feldman who ran Feldman's jazz club at 100 Oxford Street. His three elder brothers were all musicians.

In 1946 Victor was signed by George & Alfred Black to appear in their revue 'Piccadilly Hayride', which starred Sid Field at the Prince of Wales Theatre. He was billed to appear on one of Ted Heath's Sunday Swing Sessions, but was stopped at the last minute as his juvenile work permit only allowed him to work week-days in 'Piccadilly Hayride'.

By the time the show closed early 1948 he had already added vibraphone playing to his talents coached by Carlo Krahmer, and soon formed his own quartet. Comprising Jack Fallon on bass, Ike Isaacs guitar, Ralph Sharon piano with Vic on drums and vocals from Terry Devon, their performances were somewhat restricted by LCC regulations due to Victor's age still being under 15. The bands debut was at Cricklewood Palais on 3rd June 1948 and they played a week at Ramsgate Coronation Ballroom during August.

In December 1949 he formed the Feldman-Muddle Sextet with bass player Joe Muddle. Featuring Vic on vibes it was completed by Bernie Fenton piano, Harry Klein alto, Kenny Graham tenor and Tony Kinsey drums. A very popular group it lasted a couple of years. After this Victor

worked at home and abroad with various bands including those of Ronnie Scott, Roy Fox, Norman Burns and Harry Parry.

In 1955 he went to live and work in America, becoming a respected sideman in the bands of such big names as Woody Herman, Buddy De Franco and Benny Goodman. In June 1960 he was back in Britain, on honeymoon, showing off his new bride Marilyn McGrath, daughter of American pianist Fulton McGrath, who he had married at Pasadena on 4th June. Their sons Trevor and Jake both followed dad into the profession and the three often appeared together.

Victor died in Los Angeles on 12th May 1987.

Victor Feldman Recordings

PARLOPHONE

F 2050 Feb 45 (Trio) 'Drummin' man / Sweet Georgia Brown'  
F 2070 Apl 45 (Trio) 'Zanzibar / Cooling off

ESQUIRE

10-004 49 (Quartet) 'Lady bird / Mop mop'  
10-065 Jun 50 (Quartet) 'Gone with the wind / Quaternity'  
10-092 Oct 50 (Quartet) 'Moonlight in Vermont'  
(Vic Lewis on reverse)  
10-153 Aug 51 (plays vibes, piano, drums) 'Jolly Rogers / Ego'

10-364 Apl 54 (Quartet) 'Evenings in Paris / Kashmir'

TEMPO

A 127 Dec 55 (Big Band) 'Elegy / Maenya'  
A 142 Jly 56 (Big Band) 'Big top / Cabaletto'  
A 154 Feb 57 (Quartet) 'Jackpot / You are my heart's delight'

## Paul FENOULHET

Born in London on 20th March 1906, Paul is remembered as a first class arranger and conductor, originally of The Skyrockets Dance Orchestra and then, during the fifties, the BBC Variety Orchestra. While training as an accountant, he had played trombone in a Salvation Army band (both his parents were officers) and soon realised that he preferred music, taking it up full time with Teddy Westfield's Band at Blackpool's Empress Ballroom in 1926. He then led his own band, The Metro Five, at the Victoria Hotel, Preston before coming south again to join Arthur Rosebury's Band at the Kit Kat Restaurant. After a spell with Percival Mackey at the Dominion Theatre, he toured Europe with Jack Hylton's Band and it wasn't long before Hylton was recording some of Paul's arrangements. In March 1932 he moved to the Carroll Gibbons Orchestra at the Savoy Hotel where he doubled trombone and trumpet, staying until wartime came along and spoilt it for us all.

Serving with the R.A.F. on a balloon rigging unit, he got together with a number of like-

minded musicians to form a dance band that came to the notice of the Air Ministry and was officially recognised as the Dance Band of No.1 Balloon Centre, Kidbrooke. Although originally led by George Beamont, Paul soon took over this role and when all the balloon units were swallowed up by Bomber Command, the band became more widely known as The Skyrockets.

When war ended The Skyrockets stayed together as a co-operative group and in April 1946 were engaged for the London Palladium revue 'High Time' that starred Tessie O'Shea and Nat Jackley with Jimmy Jewel & Ben Warriss. When the show closed, the band were asked to stay as the Palladium pit orchestra.

Paul, wishing to extend his musical interests beyond the restraints of the theatre, left in November 1947 to form a new broadcasting and touring band. One of his last appearances with The Skyrockets was the Royal Command Performance on Monday 3rd November 1947 for which he composed the Royal Command March. Several 1945-46 H.M.V. recordings by Paul Fenoulhet and his Orchestra are almost certainly the Skyrockets.

Singer Doreen Lundy who had sung with The Skyrockets and was then with Geraldo, became Mrs. Fenoulhet in March 1949. (Later he wed again, to his secretary at the BBC)

During May 1949 Paul returned to the Palladium for a few weeks with his own band, filling in for The Skyrockets who were on tour with Danny Kaye. About the same time he was working on concerts with Gracie Fields and backing Anne Shelton on her Decca discs. In July he signed singer Des Williams - recently on radio's 'Opportunity Knocks' - to join Marie Benson replacing Dick James. In October both Des and Marie made way for Cab Kaye and Marion Williams. From the same month the orchestra was featured on the Friday lunchtime radio series 'Let's Make Music' with The Stargazers.

From May 1950 the band was at the Prince of Wales Theatre supporting the revue 'Touch and Go', following this up with a summer season at the Isle of Man Palace Ballroom. Despite being a successful outfit, the economics of touring with a big band were never easy and Paul disbanded in October 1950.

Paul then took over from Rae Jenkins as conductor of the BBC Variety Orchestra. Initially on a short term contract, he was still there twenty years later, during which time he arranged and conducted for many thousands of radio shows. In 1964 the BBC Variety Orchestra and the Revue Orchestra, led by Harry Rabinowitz, came together as the BBC Radio Orchestra under Paul's baton, with Malcolm Lockyer his deputy.

Paul, tall, bespectacled, always immaculate, retired from full time conducting in 1970 but continued to make guest appearances up until his death at his home in Ipswich on 29th December 1973. Paul's brother Arthur was also a professional musician playing trombone and trumpet. He spent most of his playing career with Carroll Gibbons at the Savoy Hotel, but died aged only 37 in August 1947 following an operation.

Paul Fenoulhet Orchestra Recordings  
H.M.V.

BD 5908 Dec 45 'Sentimental journey / Symphony'  
BD 5913 Dec 45 'I'll close my eyes / My heart sings'  
BD 5916 Jan 46 'I'm so all alone / Lonely footsteps'  
BD 5919 Feb 46 'In Pinetop's footsteps / Short  
snorter'  
BD 5920 Feb 46 'I'm always chasing rainbows /  
Please  
don't say no'  
BD 5921 Mar 46 'Trees in Grosvenor Square / Doors  
will open'  
BD 5924 Apl 46 'Love letters / Who could love you  
like me'  
BD 5928 May 46 'It might as well be spring /  
Yippee-  
olly-ay-ho'  
BD 5933 Jun 46 'Money is the root of all evil / Mary  
Lou'

M.G.M.

MGM 126 May 48 'Once upon a winter time /  
Reflections on the  
water (both v. Doreen  
Lundy)'

(Paul recorded several other M.G.M sides that were  
only issued in the States. On all of them he was  
labelled as the Paul Fennelly

*Orchestra)*  
DECCA (with Anne Shelton)

F 9148 Jun 49 'The wedding of Lili Marlene / (The  
PF Five)  
Hold me just a little  
closer dear'  
F 9153 Jun 49 'It happened in Adano / Humble  
people'  
F 9180 Jly 49 'Johnny Bach'  
F 9211 Sep 49 'The hours I spent with you /  
I get sentimental over  
nothing'  
F 9231 Oct 49 'Twilight'  
F 9477 Oct 50 'My love loves me'

## Lester FERGUSON

Tall, good humoured and with a mass of unruly hair, Lester had a vocal range that enabled him to move freely between opera and pop. He was American born and after graduating from Philadelphia Academy of Art, he toured the U.S. singing in concerts and opera. That was until 1942 when he joined the U.S. Army, rising to the rank of Captain.

Ending the war in England he decided to stay. For several years he sang on the musical stage, including a role in 'Carissima' at London's Palace Theatre during 1948, from which he recorded two numbers for H.M.V. By the early fifties he was quite a big name in variety and on radio, with his own series 'Your Song Parade' running over five years. From 1950 he began recording on the Parlophone label, producing 16 singles over the next two years. With no further contract emerging he later issued a recording on his own Lester Ferguson label.

In 1956 Hollywood offers lured him back to the States, where he toured in the musical 'Mistress Of The Inn', played the lead in 'Kiss Me Kate' and again toured in 'Happy Hunting'. When, by September 1958, no film contract had materialised, he came back to England.

Soon he was appearing again on Ted Ray's TV show, where he had been a regular two years earlier. During December he played the

Emperor of Morocco in the BBC television version of 'Dick Whittington' that also starred Max Miller. The new year of 1959 began with Lester touring in the revue 'One Girl A Day' with Iris Villiers, Lucille Gay and Eddie Malloy. The show opened in Coventry but unfortunately folded before it reached London. He completed the decade with weeks in variety and pantomime.

The early sixties found Lester back in America appearing on TV and radio while making a coast to coast concert tour. However he still came back to Britain for the odd season and regularly sang on radio's 'Friday Night Is Music Night', crossing the Atlantic as work dictated.

Unfortunately from the mid-sixties poor health dogged him, with several operations for cancer, but he worked on until two strokes in 1983 forced him to virtually give up performing. Twice married Lester, a holder of the O.B.E., died aged 78 in early 1996.

Lester Ferguson Recordings

H.M.V.

B 9644 Mar48 'Carissima / Far in the blue'

PARLOPHONE

R 3312 Aug 50 'Song of songs / Vienna city of my dreams'  
 R 3319 Sep 50 'Begin the beguine / Sicilian wagoner's song'  
 E 11482 Nov 50 'The lost chord / Largo ombra mai fu' (12inch)  
 R 3340 Dec 50 'All my love / This is my love for you'  
 R 3352 Jan 51 'Sleepy eyes / Forgive me Lord'  
 R 3357 Feb 51 'No more / All my life'  
 R 3370 Mar 51 'I'll always love you / So in love'  
 R 3380 Apl 51 'Wunderbar / For me, the memory'  
 R 3384 May 51 'You are my destiny / The sunshine of your smile'  
 R 3404 Jun 51 'Look for the silver lining / The minute waltz'  
 R 3419 Aug 51 'At the end of the day / You belong to my heart'  
 R 3441 Oct 51 'If you go / Love calling me home'  
 R 3457 Nov 51 'Longing for you / And love was born'  
 R 3464 Dec 51 'With all my heart and soul / Once'  
 R 3491 Feb 52 'King for a day / Domino'  
 R 3508 Apl 52 'Never / Until'  
 R 3533 June 52 'At the end of the day / Kiss of fire'

LESTER FERGUSON RECORDS

? Mar 54 'Too much in love / When you love'

## Frederick FERRARI

A confectioner at Lyons Bakery, he had been a popular amateur performer around his home town of Liverpool, before turning professional and changing his real name of Clarence to Frederick.

Born in Manchester on 20th July 1912 to an English mother and an Italian father, also in the confectionery trade, he was encouraged to have his voice trained, but a planned opera career with Carl Rosa was soon cut short by the intervention of war.

Joining the Army he was soon involved in organizing camp concerts that became known as Norton Follies after the name of the camp. Spotted by officials from the 'Stars in Battledress' unit, the Follies began touring other service

camps, where he came into contact with Charlie Chester who was very impressed with Frederick's voice.

After the war Fred had taken on a job as an insurance salesman back in Liverpool but Charlie eventually sought him out and he became a popular vocalist on Chester's late forties 'Stand Easy' radio shows. Initially he refused to give up his insurance job, travelling to London each week for the broadcast, but eventually with the popularity of the show bringing him other bookings Frederick decided to give show-business a chance. In 1948 he starred in George and Alfred Black's summer season show 'Sky High' at Blackpool's Opera House and went on to play several Blackpool seasons and appeared as support to the Crazy Gang. He made several 'Stand Easy' tours with Charlie Chester and appeared with him on the 1948 Royal Variety Show at the London Palladium. He was back at the same theatre for a season in 'The Big Show of 1949'.

A busy solo act on radio and in variety throughout the early fifties Frederick recorded extensively on the Parlophone label. By the close of that decade, way out of tune with the current rock sound, Frederick is reported as having given up show business. He died in April 1994, aged 81.

Frederick Ferrari Recordings

PARLOPHONE

R 3113 Jun 48 'Love decending like an angel / My love is only for you'  
 R 3136 Oct 48 'The dream of Olwen / White dove'  
 R 3157 Dec 48 'When you're in love / Take me to your heart again'  
 R 3164 Jan 49 'Beneath thy window / La danza'  
 R 3190 May 49 'Catari catari / Santa Lucia'  
 R 3205 Jly 49 'Jeannie with the light brown hair / Break of day'  
 R 3221 Sep 49 'Without a song / La paloma'  
 R 3232 Dec 49 'Serenade (from Student Prince) / Lullaby'  
 R 3246 Jan 50 'You're breaking my heart / Oh tell me gipsy'  
 R 3268 Mar 50 'Song of the mountains / Serenade (Drigo)'  
 R 3279 Apl 50 'A little foolish pride / The rose I bring you'  
 R 3296 Jun 50 'I can give you the starlight / My life belongs to you'

R 3318 Sep 50 'My love loves me / If'  
 R 3328 Oct 50 'Mona Lisa / Take care of love'  
 R 3362 Mar 51 'Harbour lights / How can I leave you'

(acc by Frank

Chacksfield orch)

R 3377 Apl 51 'When you return / Love me my love'  
 R 3422 Aug 51 'The loveliest night of the year / Unless'  
 R 3456 Nov 51 'I hope you have a happy birthday / Would you dance with a stranger'  
 R 3500 Mar 52 'Mistakes / My beloved'  
 R 3531 Jun 52 'None but the lonely heart / Ave Maria'  
 R 3617 Jan 53 'Your eyes shine in my own / Open road, open sky'

## Miff FERRIE

During his career trombonist-bandleader Joe 'Miff' Ferrie was the creator of several vocal groups. In the late thirties there were The Jackdaws, a group that broadcast with Jack Jackson's Band from London's Dorchester Hotel. With a slight change of spelling, as The Jakdauz they also had a regular spot on radio's 'Bandwagon', the series that starred Richard Murdoch and Arthur Askey. The group also aired with Miff's band, which included musicians George Crow and Harry Parry in another comedy series 'Airs and Disgraces' which was produced by a brilliant newcomer, Ronnie Waldman.

In 1946 after a wartime break, Miff re-formed The Jakdauz for Arthur Askey's 'Forever Arthur' series. The same year he introduced his new group The Vocaltones, three boys and three girls, who made their first appearance on 'Navy Mixture' on 20th July and went on to broadcast over many years, including their own 'Songbag' series. The Vocaltones were led by Beatrice Findlay who also led the all girl Merry Maids, another Ferrie vocal group.

Miff's band The Ferrymen, following the war, had spells at the Panama and Nut House clubs and spent two years at the exclusive Windermere Club in London's Regent Street, where The Jakdauz also featured. In April 1949 they replaced Ambrose when he unexpectedly pulled out of the Nightingale Club.

During 1950 Miff's band was appearing regularly on Radio Luxembourg in 'Radio Roundabout' with comedian Max Wall, but as far as I'm aware he eventually gave up performing to concentrate on music publishing and his band agency. Miff's only recordings I can trace are the following with his Ferrymen on Decca.

F 8505 Mar 45 'In a little Spanish town / Jungle jive'  
F 8569 Nov 45 'Sweetheart of all my dreams / Palais jive'

## Gracie FIELDS

A legend in her lifetime, Our Gracie was one of the few stars we British really took to our hearts. Born Grace Stansfield on 9th January 1898 into a humble working class Rochdale home, she soon showed her great vitality and ambition to succeed and by the age of ten, very much encouraged by her mother, was already making a name for herself in local juvenile concerts. Working life for Gracie began, like many Lancashire lassies of her time, in a cotton mill. From the age of twelve it was a half day at work and a half day at school, but mill work came to an end when the boss noted she spent more time singing to fellow workers than she did in increasing his profit.

Still only 14, she knew the stage was her natural home, so her next job was at Oldham Music Hall where she began years of working her way up the show-business treadmill. It was here in 1914 that she made her, apparently, only pantomime appearance, in 'Dick Whittington'. For two years Gracie toured in the revue 'It's A Bargain', before joining Archie Pitt's production 'Mr. Tower of London', touring with him for seven

years, finally becoming Mrs. Pitt in 1923, the same year that the show reached London's West End at the Alhambra Theatre. Gracie played her first Royal Variety Command Performance, at the London Coliseum, on 1st March 1928 and from June 1929 was in London again with Archie's revue 'The Shows the Thing' at the Victoria Palace.

By the close of the twenties via stage, radio and record (H.M.V. issued her first disc 'My blue heaven' coupled with 'Because I love you', in May 1928) Gracie was already a familiar household name and in 1930 made her first film 'Sally in Our Alley'. Although not a great film it did include the song 'Sally', which she adopted as her signature tune thereafter. In October 1930 she visited America to sing at New York's Palace Theatre. There were further Royal Command Shows in May 1931 and November 1937, both at the London Palladium. In 1937 Gracie was honoured with the Freedom of her home town Rochdale and the following year made a Commander of the British Empire. The 1930's saw the peak of Gracie's career with several more films, notably 'Love Life and Laughter' (33), 'Sing As We Go' (34), 'Look Up and Laugh' (35), 'Keep Smiling' (38) and 'Shipyard Sally' (39). In total she appeared in about fifteen films, earning up to £50,000 from each. Certainly not mean with her wealth, Gracie contributed to many good causes and in 1935 provided the funding for an orphanage at Peacehaven in Sussex.

By the close of the thirties her record issues had grown well into the hundreds, on H.M.V., Rex and currently Regal Zonophone, spanning the spectrum from sentimental ballad to comedy songs like 'I took my harp to a party', 'The biggest aspidistra in the world' and 'What do you give a nudist for his birthday'. Although at concerts it was the comedy numbers that got most requests, Gracie herself preferred the straight songs.

By 1939 her marriage to Archie Pitt (18 years her senior) had broken up and they divorced. The same year she discovered a health problem that had been bothering her for some time was more serious than she had imagined and entered hospital for a major cancer operation. Many of her fans kept vigil outside the hospital and so great was the nationwide tide of goodwill for her recovery, she expressed her thanks in a broadcast made just for that purpose on 30th July 1939.

Fully recovered, Gracie was soon back working and in March 1940 married film director Monty Banks. Although an Italian by birth he had rarely been back there since a child. With the Second World War upon us Italy joined in with Germany in June 1940 and Monty technically became an alien and liable to internment. At the time they were in France where Gracie was entertaining servicemen and so, to avoid this possibility, instead of returning to London he went to America and naturally Gracie went with him. In some sections of the press this was portrayed as "rich star getting out when the going gets tough". In fact she did make several solo visits to Britain during the war playing charity concerts, while also touring Canada and the U.S. raising many thousands of

pounds for the war effort. During the war Gracie also starred in several films, made abroad, including 'Holy Matrimony' (43), 'Molly and Me' (45) and 'Paris Underground' (45).

In 1945, with hostilities finally over, Gracie wondered if she would be welcomed back in her home country. Bracing herself for that eventuality she set off on a world tour playing to the troops. Finally arriving back in Britain, a big show at the London Palladium soon told her all she wanted to know, with the applause as overwhelming as ever. Our Gracie was back and during the summer of 1947 took a new radio series 'Gracie's Working Party' on locations around the country, with the first show coming from Rochdale. On 3rd November she was back at the Palladium for another Royal Variety Performance, with Stan Laurel & Oliver Hardy.

Gracie's post war recordings continued on Decca and were appreciated on both sides of the Atlantic. Her version of 'Now is the hour' was in such great demand in America, a Constellation aircraft of American Overseas Airways was specially chartered on 10th January 1948 to ferry 32,000 copies of the disc over to eager U.S. fans. The record made No.3 on the U.S. hit parade.

On 8th January 1950, a day before Gracie's 52nd birthday, her husband Monty, a short jovial man fond of practical jokes, died suddenly aged only 52. Despite her sad loss she went on working and was off later that month on a Canadian tour. From March she began a long running Radio Luxembourg series, sponsored by Lever Brothers. On air every Sunday, the 'Wisk Half Hour' compered by Bernard Braden also featured The Keynotes with Billy Ternent's Orchestra. By 1952 the programme's title had changed to 'The Gracie Fields Show'. She appeared in variety at home and abroad, often at service camp concerts. When not working she escaped to a house she had on Capri, converted from a former prison. As the fifties progressed Gracie tended to spend more time at this island paradise home. While on the subject of islands, she was cast away on radio's 'Desert Island Discs' during 1952 and again ten years later.

Needing someone to share her home comforts, Gracie always liked a man about the place, so on 18th February 1952 she married Boris Alperovic, a Yugoslavian six years her junior. Now semi-retired she only left the island for the occasional short variety tour or one off television show. In November 1952 she was at the London Palladium once again for the Royal Variety Show, her seventh but far from her last. On 25th September 1955 Gracie appeared on the very first of commercial television's 'Sunday Night at the London Palladium' shows sharing the top honours with Norman Wisdom, Johnnie Ray and Bob Hope.

Being almost a pensioner her December 1956 recording 'A letter to a soldier' - an obvious love song, though beautifully sung, was stretching the credibility gap somewhat (the song was a 'Melody Maker' song contest winner written by Mrs. G. A. Langden a London librarian). During May 1957 it was her version of the theme from the film 'Around the world' that finally put Our Gracie onto the Top Ten hit parade. Just over two years later and definitely qualifying for her bus pass, she was in the charts again with 'Little donkey'. By now

her recording output was down to just about one single a year.

With her broad Lancashire accent and easy repartee with an audience, coupled to her strong will and fine voice, it's not surprising Gracie Fields became as big a star as she did, rated in her heyday one of the highest paid performers in Britain. At the age of eighty she was back in Rochdale on 16th September 1978 for the opening of the Gracie Fields Theatre, and in November that year made her 10th appearance on the Royal Variety Show. Gracie died at the home she loved so much on the Isle of Capri on 27th September 1979.

#### Gracie Fields post war recordings

(a full four page listing beginning 1928 is available if anyone is interested)

DECCA

F 8763 Apl 47 'The Lord's prayer / The Kerry dance' (acc by *Phil Green Orch & Sidney Torch organ*)  
F 8803 Sep 47 'Annie Get Your Gun selection (both sides)' (acc by *Phil Green Orch*)  
F 8804 Sep 47 'Oklahoma selection (both sides)' (acc *PGO*)  
F 8805 Sep 47 'Now is the hour / Come back to Sorrento' (acc by *Phil Green Orch*)  
F 8808 Oct 47 'How are things in Glocca Morra / If this isn't love' (acc by *Phil Green Orch*)  
F 8816 Nov 47 'McNamara's band / Arrivederci' (acc *PGO*)  
F 8817 Dec 47 'The Lord's prayer (acc by *PGO & Sidney Torch organ*) / Bless this house (acc *PGO*)  
F 8824 Jan 48 'Bella bella Marie / Au revoir' (acc by *PGO*)  
F 8837 Feb 48 'Serenade of the bells / It began with a tango' (acc by *Phil Green Orch*)  
F 8857 Mar 48 'Waiata poi / Corengrato' (acc by *PGO*)  
F 8985 Oct 48 'White Christmas / Christmas love' (acc by *Bob Farnon Orch & The Wardour Singers*)  
F 8993 Nov 48 'Let us be sweethearts over again / Susy' (acc by *BFO & TWS*)  
F 9026 Nov 48 'Buttons and bows / Bluebird of happiness' (acc by *Bob Farnon Orch*)  
F 9026 Nov 48 'If I can help somebody / Count your blessings' (acc by *Felton Rapley organ*)  
F 9027 Nov 48 'Red sails in the sunset (acc by *PGO*) / Underneath the Linden tree (acc by *BFO*)  
F 9031 Nov 48 'Forever and ever (with *The Wardour Singers*) / La vie en rose' (acc by *Bob Farnon Orch*)  
F 9066 Jan 49 'Papa won't you dance with me (with *Tommy*

someday'  
 F 9828 Feb 52 'At the end of the day / Angels guard  
 thee'  
 F 10028 Dec 52 part of Royal Variety Performance disc'

PHILIPS

PB 106 Jan 53 'Don't let the stars get in your eyes /  
 Thank you my dear' (acc by Peter  
*Yorke Orch*)

PB 116 Mar 53 'Your mother and mine /  
 The story of the sparrows'  
 (acc by PYO)

PB 152 Jun 53 'The golden years / Till they've all  
 gone home'

DECCA  
F 10614 Sep 55 'Summertime in Venice / Twenty'  
F 10824 Dec 56 'A letter to a soldier / The sweetest  
prayer in all the world' (acc by Roland  
*Shaw orch*)  
COLUMBIA

DB 3953 May57 'Around the world / Far away' (acc 1  
Tony  
*Osborne orch*)  
DB 4047 Nov 57 'Scarlet ribbons / Mary's boy  
child' (acc TOO)  
DB 4200 Oct 58 'Belonging to someone / The little  
clockmaker'

| <i>Love orch)</i> | (acc by Geoff                         |
|-------------------|---------------------------------------|
| DB 4360 Oct 59    | 'Little donkey / The carefree heart'  |
| DB 4537 Oct 60    | 'The twelfth of never / In Jerusalem' |
| DB 4622 Mar 61    | 'Do-re-mi / My favourite things'      |

DECCA

F 11561 Dec 62 'Now is the hour / Small world'

H.M.V.

POP 2002 Jun 80 'The biggest aspidistra in the world / Sally'  
POP 2022 Jun 80 'Wish me luck / Sing as we go'

## The Flee-Rekkers

An instrumental group consisting of a twin saxophone lead with rhythm backing the Flee-Rekkers - the spelling seemed to vary during their existence - was formed during the late fifties by Peter Fleerackers, whose father was Dutch. Along with Peter on tenor-sax, the group consisted of Elmy Durrant (tenor-sax), Dave Cameron (lead guitar), Alan Monger (rhythm guitar), Derek Skinner (bass) and Mickey Waller (drums). Around 1960 they were 'discovered' at south London's 'Hive of Jive', Putney Ballroom, and invited by Joe Meek to record for his newly formed Triumph label. Their first record 'Green jeans' (an up-tempo version of Greensleeves) backed with 'You are my sunshine' proved quite successful and despite the fact that Triumph soon folded, the Flee-Rakkers recorded a further six singles before disappearing from the scene around 1963. During the group's existence they toured extensively around Britain and Ireland, including a final summer season at Blackpool.

## The Flee-Rekkers Recordings

## TRIUMPH

RGM1008 Apl 60 'Green jeans / You are my sunshine'

## TOP RANK

JAR 431 Aug 60 (*reissue*) 'Green jeans / You are my sunshine'

PYE

N 15288 Sep 60 'Sunday date / Shiftless Sam'  
N 15326 Feb 61 'Blue tango / Bitter rice'  
NEP24141 May61 'Isle of Capri / Brer Robert //  
Hangover / P.F.B.'

## PICCADILLY

N 35006 Jun 61 'Lone rider / Miller like wow'  
 N 35048 May 62 'Stage to Cimarron / Twistin' the chestnuts'  
 N 35081 Oct 62 'Sunburst / Black buffalo'  
 N 35109 Feb 63 'Fireball / Fandango'

## Reginald FOORT

Born 1893 at Daventry and educated at Rugby School and the Royal College of Music, Reginald was organist at St. Mary's church, Bryanston Square, London before he was 17. Various organist posts followed as far apart as London and Edinburgh. Appearing on record he had a big hit with his late twenties version of 'In

a monastery garden' that over the years is reported to have sold over three million copies.

Capitalizing on his popularity, Foort began touring in variety but, as few theatres had an organ, commissioned a purpose built portable instrument from the American Moller company. This was a huge pipe organ that weighed fifteen tons and needed five large vans to move it around the country. It has been estimated that during the few years Foort was touring with this organ it was assembled and disassembled some 157 times by the 12 man crew that travelled with it.

Having been appointed as the BBC's first official organist in 1937 playing their new theatre organ, when that instrument, sited in St. Georges Hall, Langham Place, was destroyed during the blitz he loaned them his Moller until the war was over. By the 1970's this organ had returned to the States and was entertaining the customers at a San Diego pizza parlour.

Foort recorded extensively for H.M.V. through till the mid-forties and as well as his many concerts and broadcasts in this country Reginald toured the Continent and America, where he went to live in 1951.

## Patti FORBES

Patti, a Scots lass from Glasgow, is probably best known for the years during the fifties when she toured as singer with the Ken Mackintosh Orchestra. As well as touring with the band she sang on many of their broadcasts, including Ken's regular Radio Luxembourg 'Band Show'. Even after giving up touring in 1957 (following her marriage to U.S Air Force sergeant, Urban K. Sergent at Northolt on 21st September) she still broadcast with Ken and continued to sing with the bands of Sid Phillips and Oscar Rabin.

Patti made a few recordings as vocalist with Ken Mackintosh and Oscar Rabin, but her only solo disc appears to be on the Embassy label in 1957.

### Patti Forbes Recordings

PARLOPHONE (with Oscar Rabin Band)

F 2476 Nov 51 'Longing for you' (with Marjorie Daw)  
F 2481 Jan 52 'Down the trail of broken hearts' (with M.D.)  
F 2490 Jun 52 'Silver and gold / It's a long way (with David Ede Ensemble)  
F 2497 Jly 52 'Blacksmith blues'

H.M.V. (with Ken Mackintosh Band)

BD 1292 Jly 53 'You shouldn't have kissed me'  
BD 1305 Nov 53 'Hole in the ground'  
BD 1327 Sep 54 'That's a-me and my love (with Gordon Langhorn)

EMBASSY

WB 143 Jly 55 (with Oscar Rabin Band) 'Dance with me Henry / My one sin'  
WB 242 Jun 57 'Chapel of the roses / Mr. Wonderful'

## Clinton FORD

Although never reaching the heights of the Top Twenty, Clinton Ford nevertheless found great popularity for his vocals, a mixture of country, comedy, ragtime and a rousing jazz style, on recordings of songs like 'Fanlight Fanny', 'The old bazaar in Cairo' and 'Old Shep'.

A handsome six footer, born Ian George Harrison at Salford, Manchester on 4<sup>th</sup> November 1931, he once led his own band playing trumpet. He then joined the Mersey City Ramblers and later toured in revue.

During the summer of 1957 Clinton was a redcoat at Butlin's Pwllheli camp, singing and playing guitar. Harry Leader and his band were there for the season and when they left in September, Clinton joined them.

In March 1958 he made his first recording 'Sweet sixteen', on the Oriole label. About the same time he recorded as the lead voice of Oriole's Hallelujah Skiffle Group.

During the late fifties he often toured with the Merseysippi Jazzband, while spending the summers of 1958 and 1959 back at Butlin's Pwllheli holiday camp. When his recording of 'Old Shep' became a minor hit Clinton donated all royalties to the RSPCA. During the 1960 season Clinton was performing a mainly country and western style act on Blackpool Central Pier and he returned to Blackpool many times during the sixties and seventies.

Often appearing with the bands of Kenny Ball and Diz Disley when on the road and he also broadcast with Ball on 'Saturday Club' and 'Easy Beat'. Clinton fronted the band for the Light Programme series 'Get with It' that ran from December 1962 and during 1963 had his own 26 week series 'Clinton's Cakewalk'. In March 1962 he married former Tiller Girl Margaret Worsford in a secret ceremony at London's Caxton Hall.

Adopting a grey 'goatee' beard during his latter years he continued to perform, mainly in club and cabaret, right through till the eighties and come the nineties often joined fellow artists in "Best of the Fifties" type concerts. Eventually, with Maggie, he sort of retired to the Isle of Man, where they ran a guest house, but it didn't stop him from performing.

Clinton Ford died, aged 77, on 21<sup>st</sup> October 2009.

### Clinton Ford Recordings ORIOLE

CB 1425 Mar 58 'Eleven more months and ten more days /

'Sweet sixteen'  
CB 1427 Mar 58 (with Hallelujah Skiffle group) 'In the sweet  
remembered me'  
CB 1429 Apr 58 " " 'A closer walk with  
thee / I  
saw the light'

CB 1483 Feb 59 'You were only teasin' / I cried a  
tear'

CB 1500 Jun 59 'Old Shep / Nellie Dean rock'  
CB 1516 Nov 59 'Give a little take a little / Lovesick blues'

CB 1518 Nov 59 'Red Indian Christmas carol /  
Silver threads among the gold'

|                 |                                                                                                   |
|-----------------|---------------------------------------------------------------------------------------------------|
| CB 1551 May 60  | 'Two brothers / Mustapha'                                                                         |
| CB 1612 Apr 61  | 'Get out and get under / Oh by jingo'                                                             |
| CB 1623 Jul 61  | 'Too many beautiful girls /<br>Everybody's<br>doing it'                                           |
| CB 1706 Feb 62  | 'Fanlight Fanny (acc by George<br><i>Chisholm All</i><br>Stars) / Dreamy City                     |
| lullaby (acc by | <i>Frank Barbour</i>                                                                              |
| orch)           |                                                                                                   |
| CB 1729 May 62  | 'Ever since the day you left town /<br>What more<br>can I say'                                    |
| CB 1747 Jly 62  | 'Under the bamboo tree / Who's next<br>in line'                                                   |
| CB 1768 Sep 62  | 'Opening night in loveland /<br>Madam<br>Moscovitch'                                              |
| CB 1798 Jan 63  | 'You can tell her anything under the<br>sun /<br>Popsy<br>wopsy'                                  |
| CB 1822 Apr 63  | 'Fanlight Fanny's daughter /<br>I haven't told her, she<br>hasn't told me'                        |
| CB 1884 Nov 63  | 'On Mother Kelly's doorstep /<br>Rainbow'                                                         |
| COLUMBIA        |                                                                                                   |
| DB 7065 Jly 63  | 'When the melody man says<br>goodnight /<br>A beggar in love' (acc by Geoff<br><i>Love orch</i> ) |
| DB 7170 63      | 'The old bazaar in Cairo / Honey babe'                                                            |
| DB 7220 64      | 'Southtown U.S.A / Honey baby'                                                                    |
| DB 7307 64      | 'Sleepy valley lullaby / The wedding'                                                             |
| DB 7413 64      | 'Oh Johnny, oh Johnny, oh / Since I<br>found you'                                                 |
| PICCADILLY      |                                                                                                   |
| 7N35343 Oct 66  | 'Why don't women like me /<br>Dandy'                                                              |
| 7N35361 Dec 66  | 'Best job yet made you mine / Run<br>to the<br>door' (acc by Alan Tew<br><i>orch</i> )            |
| 7N35378 May 67  | 'This song is just for you /<br>Take care on<br>the road'                                         |
| 7N35395 67      | (as Ali Bendhown) 'Mustapha /<br>Turkish<br>delight'                                              |
| 7N35404 Sep 67  | 'Dance with a dolly / Streets of<br>Laredo'                                                       |
| PYE             |                                                                                                   |
| 7N17428 67      | 'The last one to say goodnight /<br>The<br>greatest clown'                                        |
| 7N17521 68      | 'Cathy I love you / American girl'                                                                |
| 7N17572 68      | 'Give a little take a little /<br>West wind blow<br>me home'                                      |
| 7N17628 68      | 'The sounds of goodbye /<br>Try a little<br>tenderness'                                           |
| 7N17718 69      | 'Moonlight brings memories /<br>Now that<br>you've gone'                                          |
| 7N17766 69      | 'Lonelyville / Cielito lindo'                                                                     |
| 7N17838 69      | 'Angel in my pocket / Lorena'                                                                     |
| 7N45079 70      | 'The pockets of one little boy /<br>Turn the good<br>times on'                                    |
| GALAXY          |                                                                                                   |

|          |    |                                                                    |
|----------|----|--------------------------------------------------------------------|
| GX 45    | 75 | 'Red Indian Christmas carol /<br>Silver threads<br>among the gold' |
| CHANNEL  |    |                                                                    |
| CD 101   | 76 | 'Forget yesterday / Jersey lilly'                                  |
| WARWICK  |    |                                                                    |
| WWS 5006 | 84 | 'There'll always be an England /<br>Land of hope<br>and glory'     |

## Emile FORD

Born Emile Sweetman on 16<sup>th</sup> October 1937 at St Lucia in the Caribbean, he was one of five children. Already well used to travelling, his father was a Crown Land Surveyor based at Nassau, in 1955 he moved to Britain to continue his studies in electrical engineering at Paddington Technical College.

It was during these years he learned to play guitar and with his brother George (a budding photographer) on bass guitar began gigging about town. Later with John Cuffey on drums, Alan Hawkshaw keyboard and Ken Street electric guitar, he formed The Checkmates. Already Emile had decided just the sound he wanted to create on record if he ever got the chance.

They played coffee bars and took numerous auditions, but no record companies were interested in "just another group". The Grade Agency got them a few TV spots in late 1958, 'Music Shop' on 23rd November, 'Oh Boy' 29th November and 'Six Five Special' on the 6th December, but still nothing happened.

So, still as an unknown group, Emile Ford and The Checkmates took part in a Disc Magazine sponsored vocal contest held as part of London's Soho Fair during July 1959, and they won. Very soon Pye had signed them and decided their first disc should be 'Don't tell me your troubles'. Emile had already prepared an arrangement of the 1916 vaudeville song 'What do you want to make those eyes at me for' and Pye reluctantly made this the 'B' side.

Out during October 1959 it received a few air plays and it was soon obvious the public were asking for the 'B' side, so Pye switched their publicity, promoting 'What do you want....for' that entered the New Musical Express chart at the end of the month. By Christmas week it had reached No.1 and stayed there five weeks with total sales making it a million seller. Pye lost no time in getting The Checkmates back into the studio and this time there was no resistance to Emile's choice of another oldie 'On a slow boat to China' that in no time sailed up the hit parade reaching No.4 in early March 1960. Three further 1960 discs made the charts 'You'll never know what you're missing', 'Them there eyes' and 'Counting tear-drops'.

By 1963 Ford and The Checkmates had decided to go their separate ways, the remaining members splitting into two groups the 'Excheckers' and the 'Original Checkmates'. Emile continued to sing, spending some time living abroad, but by the eighties he was more

interested in his business venture, developing the perfect sound system.

Emile Ford and Checkmates Recordings  
PYE

7N15225 Oct 59 'What do you want to make those eyes at me for  
your troubles'  
7N15245 Jan 60 'On a slow boat to China / That lucky old sun'  
7N15268 May 60 'You'll never know what your missing  
try / Still'  
7N15279 Jly 60 'Red sails in the sunset / Afraid'  
7N15282 Aug 60 'Them there eyes / Question'  
(*Johnny Keating*)  
*Music and Babs Knight group*  
replace the  
*Checkmates*)  
7N15314 Nov 60 'Counting tear-drops / White Christmas'  
7N15331 Feb 61 'A kiss to build a dream on / What am I gonna do'  
7N17742 69 'What do you want to make those eyes at me for  
/ Don't tell me your troubles'  
(re-issue)  
PICCADILLY  
7N35003 May 61 'Half my heart / Gypsy love'  
7N35007 Jly 61 'Hush somebody's calling my name /  
After you've gone'  
7N35010 Aug 61 (*only The Checkmates*) 'Rockin' minstrel /  
Pompeii'  
7N35019 Oct 61 'The alphabet song / Keep a lovin' me'  
7N35033 Feb 62 'I wonder who's kissing her now / Doin'  
the twist'  
7N35078 Sep 62 'Your nose is gonna grow / The rains came  
(without  
*Checkmates*)  
7N35116 Apl 63 (*Emile Ford & The Big Six*) 'Hold me, thrill me,  
kiss me / Doin' what you do to me'

## Reginald FORESYTHE

Foresythe's origins, like much of his life, are shrouded in mystery. Several sources say he was a West Indian whilst others claim he was born in this country. What seems to be sure is that he was the son of an African lawyer and an English mother. Whilst at school in London he learnt to play piano developing a talent that was to shape his future life. Playing in various clubs brought him into contact with many top musicians of the day who were quick to appreciate his particular skills.

Today Reginald Foresythe, if remembered at all, is remembered more for his compositions than for his piano playing or band leading. During the thirties he was something of a cult figure, his music being more futuristic than modern, with titles like 'Serenade for a wealthy widow', 'Dodging a divorce', 'The autocrat before

breakfast', 'Garden of weeds', 'Meditation in porcelain' etc. Many of his tunes became especially popular in America, where he wrote a lot of early film music. From the mid-thirties he recorded several sides for Columbia as The New Music of Reginald Foresythe, including a session in New York that included Benny Goodman on clarinet.

Little is known of Foresythe's early life and later he never seemed to be interested in making money from his undoubted talent. During the thirties he led bands at various clubs and although over call-up age when WW II came along he did serve as an intelligence officer - he was a multi-linguist. After the war he spent a couple of years working abroad arranging for Continental bandleaders like Dino Olivier in Milan, and is reported to have recorded piano solos for H.M.V. while there.

Back in Britain and already forgotten by most people he continued club work well into the fifties, either as solo piano or leading small groups. Many summers he fronted a band at Paignton's Palace Hotel. One of his rare broadcasts was on the West Home Service playing duets with Tony Mockford, bandleader at Torquay Queen's Hotel, on 15th December 1948.

The end came for Reggie on 23rd December 1958, when he was found dead from a heart attack in his London flat. Organist Robin Richmond played two of Reginald's own compositions at his Golders Green Crematorium funeral. Melody Maker said of him, "of all the bandleaders to issue a proclamation about forming a fresh band with an entirely new sound - and there have been many! Reggie is just about the only one to ever achieve it".

In 1955 H.M.V. issued a first class single of his 'Serenade for a wealthy widow' by the Hugo Winterhalter Orchestra, a tune Lew Stone and his band had also effectively recorded back in 1934. Many of his own recordings are available on a 2008 CD produced in the Netherlands (BVHAAS CD 0307).

Reginald Foresythe and his New Music

## COLUMBIA

*There were recordings made 1933 & 34 but I don't have details*

3060 Jan 35 'Melancholy clown / Greener the grass'  
3012 Jan 35 'Lullaby / Dodging a divorcee'

## George FORMBY

Gormless George, with his ukulele and toothy grin was not the awkward village idiot, a character he portrayed in several films during the thirties and forties. Many thought this was George just being himself, but there's no doubt that behind this dim-witted exterior a shrewd business machine was at work, it's name was Beryl.

The eldest son of a famous Lancashire comedian who performed under the same name, young George as a lad was never destined to follow his father on the boards. Born George Hoy Booth on 26<sup>th</sup> May 1904 at 6 Westminster

Street, Wigan, he was sent to his father's stables in Ireland at the age of seven to train as a jockey. His father, already a successful music hall artist, had a great love of horse racing and intended, through George, to fulfil his ambitions in the sport.

Sadly for George senior this wasn't to be, for still in his prime and aged only 45, he died in February 1921 from the bronchial illness he had made a feature of his John Willy stage character. Young George, still in his teens, was left with no qualification or talent other than being a slightly overweight jockey and, with his father gone, no interest in following that career.

It was here that Ellie Booth took control of her son's future, deciding to build him up as a artist in the image of his father. Over the following months and years a large portion of the money her husband had put away was spent establishing George as a music hall comic in the style of his famous dad. Some theatre owners at her request and in respect of Formby Snr. gave him a chance. Appearing as George Hoy with no stage experience (he'd hardly ever seen his father perform on stage) it's not surprising he wasn't very good and more than often got the bird.

During the next couple of years, while continuing to work on his act, George met two people who were, more than anyone, to change his life. The first meeting was in 1923 when he appeared on the same bill as Beryl Ingham, a dancer six years his senior. It wasn't long before they were romantically linked and Beryl had taken over from George's mother as his adviser. The second came when he appeared with ukulele playing Cliff Edwards (Ukulele Ike), who encouraged him to learn the instrument. George made such a success of it he dropped his father's routine and, now as George Formby, began building his own, based on songs he wrote and accompanied himself on the uke.

From here on it was Beryl who made the decisions, agreed his stage material, signed the contracts (squeezing every last penny out of theatre managements) and accompanied George just about everywhere he went. And he seemed to like it that way. It wasn't long before the couple married, much to his mother's disapproval, although finally she reluctantly signed her permission (George, still being under 21, required parental approval).

With his musical act gaining in popularity, the Edison Bell Winner label issued his first records in May 1926 (a test by H.M.V. two years earlier had been rejected). These still reflected the songs his father used to sing. It wasn't until July 1932 that the record buyer had the chance to hear the style of song we now associate with George Formby, with the Decca release of his 'Chinese laundry blues'. Never a great musician, when appearing on stage he always had several ukuleles to hand because he couldn't change key, so each was tuned - and numbered - for different songs.

In 1934 George made his first film 'Boots Boots', which cast him as a hotel boot boy who falls for the scullery maid, played by Beryl. This was only a low budget production made by Manchester based company Blakeley Productions, but it proved to be the start of a long line of over twenty very successful movies. Beginning in the depression years of the mid-thirties and

continuing to the hardship days of the war, George's happy-go-lucky film characters with his "turned out nice again" catch-phrase, helped bring a smile to the public's face. By the early forties he was the top box office film star in Britain, more popular even than the American super-stars.

In November 1937 he played his first Royal Variety Show at the London Palladium, one of his rare south of England appearances. He considered himself a north country act and preferred to stay there. But a couple of years later, with the outbreak of World War Two, George was to travel to and perform in every corner of the globe. Wherever servicemen were in action he went there to entertain them, and everywhere George went Beryl went too. For his efforts he was awarded an O.B.E.

Whenever he returned to Britain he could be found playing moral boosting concerts around the country. His films took on a patriotic theme and his saucy songs on record continued to amuse his fans. By now his discs could be counted in their dozens.

In 1946 with the war over he began to pick up his old variety career and he made what was to be his last film 'George in Civvy Street'. The same year he cut what might have been his last record. December found him, with Beryl, playing in the panto 'Dick Whittington' at Leeds Grand Theatre. For two weeks during February 1947 he headed a variety bill at the London Palladium.

But post war Britain was looking for a new breed of more sophisticated entertainers and soon George went into semi-retirement. He did a season in Australia, but was content much of the time to just enjoy the comforts that success had bought him. A luxury house in Blackpool named 'Beryldene' (all their homes were called Beryldene), a motor cruiser 'The Lady Beryl' on the Norfolk Broads and a new Rolls Royce or Bentley motor car every year for Beryl's birthday in September.

George didn't give up work altogether though. During 1949 he toured Canada in his own show reported as the most successful British production ever to visit the country. Back in Britain in November that year George was on another Royal Show at the Palladium and he always did a pantomime each year. In 1949 it was Tom Arnold's 'Cinderella' at Leeds Grand, with Dick Emery playing one of the ugly sisters. In January 1950 Decca put him back on to disc re-recording four of his most popular numbers.

In 1951 Emile Littler, against all the odds, persuaded him to play the lead in 'Zip Goes a Million', his first West End show. This opened at the Palace Theatre in October and even George himself thought he would flop, but it turned out to be an enormous success. Four of the songs were issued by H.M.V.

Unfortunately a severe heart attack early in 1952 put him back into retirement (Reg Dixon replaced him in the show). He bought a house in Dublin and settled there with Beryl to recuperate, but after about seven months they were back in Blackpool and George began to take on a few celebrity appearances, judging beauty contests and the like, but didn't consider

any regular bookings. That was until he received an offer he couldn't refuse, £6,000 to appear at Rhodesia's Centenary Celebrations during June 1953. Once again he was a huge success with many more offers of work pouring in. One, from Val Parnell, put him back in the West End in a fourteen week London Palladium autumn revue 'Fun and the Fair' with Terry Thomas, The Deep River Boys and Billy Cotton's Band.

For the summer season of 1954 he was at Blackpool Hippodrome with Jimmy James, Margo Henderson and Albert & Les Ward, but gave up a planned panto at Manchester Palace later in the year on medical grounds. Taking it easy again he did charity shows in Canada and South Africa and his last Royal Variety Appearance, this time nearer home at the Blackpool Opera House during April 1955. He made a number of television appearances, toured with the play 'Too Young To Marry' and played the now obligatory panto, but still found plenty of time to relax aboard 'Lady Beryl' on the Broads.

By 1959 he had almost disappeared from view, until Jack Joy, owner of Great Yarmouth's Windmill Theatre, ignored all professional advice and booked George to be the star of his summer show, that turned out to be another sure-fire success with long queues for every performance. This was despite Joan Regan, David Nixon and The King Brothers appearing at the Wellington Pier across the road, Lonnie Donegan at the Aquarium Theatre, Hughie Green and Billie Anthony at the Regal and Ken Dodd with Malcolm Vaughan at Britannia Pier. Singing many old numbers, plus his version of current pops (the old banjo even managed some rock and roll), George was in great form.

The following May his last record, the aptly named 'Banjo Boy' coupled with 'Happy go lucky' became his only chart entry, albeit way down in the forties. Another successful summer season was spent at Blackpool's Queens Theatre with Jimmy Clitheroe in 1960.

During the latter 1950's Beryl's health had begun to deteriorate. She had cancer and to reduce her suffering she turned to drink. No longer did she accompany George on every trip, so when she died on Christmas Day 1960 he was hundreds of miles away, appearing in 'Aladdin' at Bristol Hippodrome.

In little more than a month George surprised everybody (and shocked more than a few) when he announced his engagement to a young school teacher, Patricia Howson. The wedding was arranged for 6th March 1961, but on 14th February George suffered his final heart attack and joined his wife Beryl, some say she called him! Most of his wealth he left to Miss Howson, his mother who set him on the road to success and survived him by twenty years living to be 102, got nothing and ended her days in a small terraced house in Warrington.

The Formby legend lived on even into the 1990's with The George Formby Society holding an annual get-together in Blackpool. There have also been many imitators, the most notable being Alan Randall, a talented musician already a performer with his trio during the 1950's. He made an in-depth study of Formby's career and during 1992 toured in a musical play 'Turned Out

Nice Again', based on George and Beryl's story, that he co-wrote with Vince Powell.

George Formby recordings from 1946

COLUMBIA (*first two from film 'George in Civvy Street'*)

FB 3251 Mar 46 'You don't need a licence for that / The mad

march hare'

FB 3262 Mar 46 'It could be / We've been a long time gone'

DX 1241 Apl 46 'Get cracking' (*part of two 12inch 78's*)

*celebrating the 1946 British Film Festival*

DECCA

F 9356 Mar 50 'Come hither with your zither / Auntie

*Maggie's remedy* (*acc by Harry Bidgood Orch*)

F 9444 Jun 50 'Leanin' on a lamp post / When I'm cleaning

windows'

(*acc by HBO*)

H.M.V. (*from the show 'Zip Goes A Million'* with the

*Palace Theatre orch dir. by Debroy Somers*)

B 10179 Nov 51 'I'm saving up for Sally / Pleasure cruise'

B 10180 Nov 51 'Ordinary people (*with Sara Gregory*) /

Zip goes

a million'

PYE

7N 15269 May 60 'Banjo boy / Happy-go lucky me'

(*with the Beryl Stott Chorus acc by Bill Shepherd orch*)

George Formby's Films 1939 Trouble

Brewing 1940 Let George

Do It 1940 Spare A

1934 Boots Boots 1940 Spare A

Copper 1941 South American

1935 No Limit 1941 South American

George 1941 Turned

1935 Off The Dole 1941 Turned

Out Nice Again

1936 Riding In The TT Races 1942 Much Too

Shy

1936 Keep Your Seats Please 1943 Bell

Bottom George

1937 Keep Fit 1943 Get Cracking

1937 Feather Your Nest 1944 He Snoops

To Conquer

1938 It's In The Air 1945 I Didn't Do

It

1938 I See Ice 1946 George In Civvy

Street

1939 Come On George

## Jane FORREST

Jane, from Glasgow, had a brief spell in the musical limelight during the mid-fifties. A petite blonde, born September 1933, she had always been interested in singing and began entering amateur talent contests. She had little success until early 1955 when, now married and living in

London, she was heard by voice trainer Eric Gilder and he offered to coach her. After six months working on her four octave voice, a test recording was sent to Ray Martin at Columbia Records and the result was Jane's first disc. Issued in September 'Malaguena' took advantage of her multi octave delivery and had fairly good sales. Columbia issued a follow up in January 1956 and then appeared to lose interest in her. Jane's only other recording came a year later on the Embassy label, while she was appearing in cabaret at the Astor Club.

Jane Forrest Recordings  
COLUMBIA

DB 3652 Sep 55 'Malaguena / Hard to get' (acc by Jackie Brown  
orch)  
DB 3704 Jan 56 'Sincerely yours / A girl can't say'

EMBASSY

WB 218 Jan 57 'Two different worlds /  
A letter to a  
soldier'

## Teddy FOSTER

Born in London in 1908, Teddy was playing piano when he was seven, later adding trombone and trumpet. His father having died while he was still at school, the early years were a bit of a struggle and by the age of 14 he was earning his keep in a tailoring factory. This he supplemented by playing trombone in small dance bands and it wasn't long before this became a full time profession.

During the 1920's Teddy played in the bands of Percival Mackey, Sid Seymour and Eddie Gordon and also appeared in several revue bands. On a spell abroad he became friendly with a Dutch music teacher who introduced him to music theory and moulded his rough busking style into something quite reasonable.

Back in Britain he joined Lou Preager at Romano's Club before forming his own band for dance hall work in Birmingham. When the Billy Cotton band was in town, Teddy packed it in to join them. During almost four years with Bill (the best years of his life, he once said) he built up quite a reputation as a trumpet player. Next came a spell with Ambrose (not a happy time), but by August 1936 he had formed his own Kings of Swing that lasted until the late thirties. At that time he was rated by many as Britain's best trumpet player.

At the beginning of the war Teddy was touring in an Ambrose Octet that included George Shearing and Carl Barritteau. He then toured music halls with a comedy and music act until 1943 when he formed a new band that first toured service camps but soon took up residency at Birmingham's Casino Ballroom. Still there at the end of 1944 Teddy was commissioned to form a new 24 piece band that opened at The Royal Opera House, Covent Garden in April 1945. The band went on to tour all the big dance halls.

After the war he continued to tour at home and abroad and in 1948 was voted by servicemen of B.A.O.R the most popular dance and swing band. This outfit had a bold brass sound and was also a show-case for Teddy's trumpet playing and

vocals, in his husky Louis Armstrong like style. His vocalists included Diana Coupland, Judy Johnson Dennis Hale, Mollie Gibson and Franklyn Boyd while his wife Betty Kent was also a singer.

Continuing to tour service camps and ballrooms, Teddy later changed to a sweeter danceable sound and made several broadcasts. From February 1949 they played a resident season at the newly re-opened Wimbledon Palais and a year later was at Brighton's Aquarium Ballroom.

Hearing them on a Saturday lunch-time broadcast on 9th April 1949 'Melody Maker' reviewer Maurice Burman said "bless my soul, why hasn't somebody told me about this band - for vitality, exuberance, sheer drive and basic understanding of dance music there is no better band in this particular field - in fact this band is so good I would willingly endure Teddy's singing just to hear them again".

The band appear in the 1949 film 'Landfall' in a sequence depicting a 1940 wartime ballroom. Teddy wrote three numbers for the film 'Lillian', 'Capita' and 'Drummer's interlude' that featured Basil Kirchin, who gets several close-ups.

Over the following years Teddy interlaced short ballroom seasons with one night stands and variety work. In 1954 he supported Lena Horne on her British tour. By now his own vocalists were Annette Klooger and Brian Clarke.

During the late fifties Teddy played several summer seasons at Butlin's Filey Holiday Camp, but come the sixties while still playing, he concentrated more on his agency business and was the driving force behind the career of singer Julie Rogers. Teddy became her manager and soon devoted all his energy into steering Julie to the top with many best selling records. They married in 1968.

It appears that Teddy's first recording sessions were on trumpet and trombone with Percival Mackey during 1927. He was vocalist on several Billy Cotton 1930's sides and did several sessions for both Decca and H.M.V with his Kings of Swing. Vocals on some of these were by Teddy himself and Betty Kent. During the fifties he backed Annette Klooger on several of her Parlophone singles and made a few himself. He recorded tracks for Top Hits of the Month Club and, in 1955, an L.P. 'The Best of Jerome Kern' with vocals by Annette Klooger for the Solitaire label.

Teddy died on 5th January 1984 from heart failure, at Nottingham, while Julie was appearing in pantomime at The Theatre Royal there.

Teddy Foster Recordings

DECCA (and his Kings of Swing)

F 6049 Aug 36 'Some of these days / Blue trumpet  
man'

(both v.Teddy

*Foster*)

F 6050 Aug 36 'Sugar rose / Poor Dinah' (both

v.T.Foster)

F 6094 Sep 36 'Sing sing sing / Harlem' (both

v.T.Foster)

F 6098 Sep 36 'Jerry the junker (v.Teddy Foster) /

Breakfast

in Harlem (v. *TF* &  
*Betty Kent*)  
F 6149 Sep 36 'St. Louis blues (v. *TF*) / The melody  
man  
(*v. Betty  
Kent*)

H.M.V. (*and his Kings of Swing*)

BD 5141 Nov 36 'Tain't no use / When a lady meets a  
gentleman down south'  
(*both v. TF*)  
BD 5154 Nov 36 'Pennies from heaven / Skeleton in the  
cupboard'  
(*both v. TF*)  
BD 5171 Jan 37 'Where the lazy river goes by (v. *TF*) /  
With a  
banjo on my knee  
(*v. BK*)  
BD 5182 Jan 37 'Pagan love song / It happened down  
in  
Dixieland  
(*both v. TF*)  
BD 5205 Apr 37 'Big boy blue (v. *BK*) /  
Ebony shadows  
(*v. TF*)  
BD 5209 Apr 37 'Take another guess / The rhythm's  
OK in  
Harlem'  
(*both v. TF*)  
BD 5253 Jul 37 'Don't you care what anyone says / I  
never  
knew'  
(*both v. TF*)  
BD 5301 Jul 37 'Old King Cole (v. *TF*) / Swanee'

#### REGAL ZONOPHONE

MR 3764 Jly 45 'Dream / Taking the trains out  
(*v. Betty  
Kent*)  
MR 3765 Oct 45 'I'm in love with two sweethearts  
(*v. Eunice  
Metcalfe*) / Sentimental journey  
(*v. BK*)  
MR 3768 Oct 45 'There must be a way (v. *EM*) /  
Out of nowhere  
(*v. BK*)

#### PARLOPHONE

R 3770 Oct 53 'Hole in the ground / Wasted tears'  
(*with*  
*Louis Armstrong style vocals by Teddy  
Foster*)  
R 3794 Jan 54 'I guess I'll have to change my plans /  
Suede shoes'  
R 3847 Apr 54 'Buckets and spades / The search'  
R 3897 Sep 54 'I can't believe that your in love with  
me /

Blueberry Hill

(*following sides are those backing Annette Klooger  
vocals*)

#### DECCA

F 9816 Dec 51 'There's always room at our house /  
It's  
no sin'  
MELODISC

P 212 Mar 52 'I'm lucky I have you / I wanna love  
you'  
P 217 Aug 52 'Start singing a song / Tell me you  
love me'

#### POLYGON

P 1044 Sep 52 'So madly in love / Baby, you're  
wrong'  
P 1049 Sep 52 'Botch-a-me / Start singing a song'

## Four in a Chord

The Four in a Chord vocal group were in fact two brothers, Laurie and Louis Cleeton with their wives, sisters Jennie and Gabby Muir. Both had started as separate double acts in the North of England. Early in their career as a foursome they were the resident group on Scottish radio's long running variety series 'It's All Yours' that also made popular entertainers of Jimmy Logan and Stanley Baxter.

During the summer of 1952 they were in the long lasting revue "Half Past Eight" at Edinburgh King's Theatre, again with comedian Stanley Baxter.

On 2nd January 1953 the group broadcast on the very first "Mid-Day Music Hall", a programme that became a popular twice weekly show-case for many singers and other variety artists, including on this occasion Cyril Fletcher and Gladys Hay. In March that year the group made what appears to have been their first record, providing the vocal on a Columbia recording by Troise and his Novelty Orchestra of 'Don't let the stars get in your eyes'

Touring the variety halls, mostly in Scotland and the North, during the summer of 1953 they were again with Stanley Baxter in "Half Past Eight", now at Glasgow's Theatre Royal. A long way from home on 11th December 1953 they broadcast on the West Region Home Service in 'Strike Up The Band' with Eve Boswell and the Trevor Brookes Orchestra. Summer 1954 found them at the Derby Castle, a popular night spot at Douglas on the Isle of Man.

From February 1955 they were the regular singing group on BBC TV's 'Benny Hill Show', and did other television and radio work. The trade paper Performer on 7th April 1955 said of them "they are probably the most televised vocal group in the country". During the year they twice broadcast from the aircraft carrier Ark Royal, on 5th April in 'Workers Playtime' and again on 21st May in 'Variety Ahoy' with Alma Cogan.

The summer season in 1955 was spent in Ayr, Scotland's principle west coast resort, at the Gaiety Theatre in the show "Gaiety Girl".

Their only other recordings appear to have been for Woolworth's Embassy label. The first, in November 1954, coupled "Sh-boom" with "Gilly Gilly Ossenfeffer". Recordings continued into early 1956 but then (except for the re-issue of their 'Rudolph the red nosed reindeer' on a 1963 E.P.) on record or any other medium, the trail goes cold with no further reports of the vocal Four-in-a-chord that I can find. Today in 2007 there is a professional string quartet - four middle-aged ladies - who perform under the name Four in a Chord.

#### Four-in-a-chord Recordings

COLUMBIA (*with Troise and his Novelty  
orchestra*)

DB 3244 Mar 53 'Don't let the stars get in your eyes /  
I've been

thrown out of better joints  
than this'  
EMBASSY

WB 108 Nov 54 'Sh-boom / Gilly Gilly Ossenfeffer  
Katzenellenbogen By  
The Sea'  
WB 115 Dec 54 'Mr. Sandman / Sway'  
WB 120 Feb 55 'The naughty lady of Shady Lane /  
Veni  
vidi-vici'  
WB 122 Feb 55 'Mambo Italiano / Shake rattle and  
roll'  
WB 123 Feb 55 (with Penny Nicholls) 'Let me go lover /'  
WB 130 May 55 'Tweedle dee / Ko ko mo'  
Heartbeat'  
WB 132 Jun 55 (with Rita Williams) 'Stowaway /  
Cherry pink and apple  
blossom white'  
WB 149 Oct 55 'Close the door / Humming bird' (acc  
by  
Johnny  
Gregory orch)  
WB 158 Nov 55 'Twenty tiny fingers /  
Wake the town and tell  
the people'  
WB 159 Dec 55 'White Christmas (with Bob Dale) /  
Rudolph the red nosed  
reindeer'  
WB 162 Dec 55 'Never do a tango with an Eskimo /  
Bring me a  
bluebird'  
WB 173 Mar 56 'It's almost tomorrow / The rose  
tattoo'  
(acc by Johnny  
Gregory orch)

## The Four Ramblers

The Four Ramblers were four young Irishmen who, during the mid-forties began touring for E.N.S.A. Within a year they were topping the bill at Dublin's Theatre Royal and broadcasting over Radio Eireann. Personnel were guitarist leader James Nolan, Patrick Schaurek, Kevin Louchin and Dermott Buckley. They were signed by Decca Records and became a popular act around Britain's music halls. About the turn of the decade a new face in the Ramblers was Val Doonican and more details of the group can be found under his entry.

Four Ramblers 1940's Recordings  
DECCA

F 8685 Oct 46 'Mick Mulligan's ball / The auld hoose'  
F 8712 Nov 46 'Decent Irish boy / The mountains of  
Mourne'  
F 8760 Apr 47 'Eileen oge / Mush mush'  
F 8868 Apr 48 'Dear old Donegal / Teddy O'Neil'  
F 9060 Jan 49 'I'll take you home again Kathleen /  
The little homes  
of Ireland'  
F 9150 Jun 49 'Buffalo Jail / Great grandad'  
(with The Sons of  
the Saddle)

F 9558 Dec 50 'Christmas in Killarney / If every day  
could be  
Christmas day'  
F 9595 Jan 51 'Tipperary samba /  
The shepherd on the  
glenside'  
F 9758 Sep 51 'Saturday night in Dublin /  
Hannigans  
hooley'  
F 9801 Nov 51 'Hello Patsy Fagan / The pride of  
Tipperary'

PHILIPS  
Clubmen)

PB 475 Jun 55 'It may sound silly / I want to be  
home again'

## Don FOX

Good looking (a lot like American film star Jeff Chandler), a pleasant personality and not a bad singing voice, Don had all the ingredients needed to succeed in show-business, but never got any higher than the lower steps on the stairway to stardom. Nevertheless he never seemed to be out of work either, in constant demand as a variety support artist. From Stamford Hill, North London he was always well turned out too, not so surprising considering he began work as a tailor.

Don made his professional debut as a 22 year old at Collins Music Hall early in 1956 and on 23rd April opened in cabaret at the Astor Club. The next couple of years were an uphill struggle constantly on tour, often with Tony Crombie and his Rockets.

His debut record came on the Decca label in August 1957, a cover of Jim Dale's hit 'Be my girl' and he could be seen miming to it on his first television date, ITV's 'Jack Jackson Show' on Sunday 27th October. The following month his second disc 'Party time' hit the shops. Plugging it on BBC TV's 'Off The Record' on 16th January 1958, Don had postponed his honeymoon to do so. He had married Evelyn Gold at Edgware Road synagogue on 9th January.

Further TV and variety, including tours of Middle East and Cyprus service camps, kept him busy over the remaining fifties and into the sixties. There were two more singles from Decca and a few more on various labels, but none made any great impact.

Don Fox Recordings

DECCA

F 10927 Aug 57 'Be my girl / You'll never go to  
heaven'  
(acc by Roland  
Shaw Orch)  
F 10955 Nov 57 'Party time / Majesty of love' (acc by  
Michael  
Sammes orch)  
F 10983 Feb 58 'Pretend you don't see her (acc by  
Mantovani  
Orch) / Wasteland (acc by Ted  
Heath Orch)  
F 11057 Sep 58 'When you're a long, long way from  
home /  
She was only seventeen' (acc  
by  
Malcolm  
Lockyer orch)  
TRIUMPH

RGM 1022 Sep 60 'Out there (his own composition)  
/ Tain't  
what you do' (acc by Harry  
Robinson Orch)  
ORIOLE

CB 1643 61 'Don't fool with love / If you go'  
HONEY HIT RECORDS

|        |                                                                  |
|--------|------------------------------------------------------------------|
| TB 125 | 'I found the girl I love /<br>Three swinging<br>chicks'<br>B & C |
| CB 110 | 69 'You belong to my heart / Once in a<br>while'                 |
|        | TIFFANY                                                          |
| TF 12  | 'Bingo / This bingo game'                                        |

## Roy FOX

An American, born in Denver, Colorado on 25th October 1901, Roy became known as the whispering cornettist for his smooth muted sound. It's therefore not surprising that the tune 'Whispering' later became his trademark. While he was still a lad his parents moved to Los Angeles where he played cornet in the local Salvation Army Band. At nineteen he was leading his own group and went on to front bands across the States, spending over a year at Hollywood's Coconut Grove.

In 1929 he brought a band to London for a booking at the Cafe de Paris and, when it was over, decided to stay. For a long time he was resident leader at the prestigious Monseigneur Restaurant in Piccadilly and broadcast from there every Wednesday evening. Appointed a musical director at Decca Records he made several hundred recordings pre-war, many with vocals from two of this country's best, Al Bowlly and Denny Dennis. After a disagreement with the management Roy left the Monseigneur and formed a new band at the Cafe Anglais before returning to the Cafe de Paris. The band also played in variety and appeared in a few films including 'On the Air' in 1933 and 'Radio Pirates' in 1935. Other vocalists to enhance the band during the thirties were Denny's brother Barry Gray, Peggy Dell and a wee young lass from Glasgow, Mary Lee. They turn up on many of the band's H.M.V. recordings, Roy having switched to that label in 1936.

Regularly bugged with poor health, after a spell off work convalescing in Switzerland in 1938, Roy was invited to lead the band at a new beach-front ballroom, The St. Kilda Palais in Melbourne, Australia. He decided the climate would be good for him and took up the offer, staying for nine months. Out there he had his own local radio series 'Roy Fox's After Dinner Show'.

When the time came to return to Britain, war had broken out and he was advised that as an American citizen, he could only return to that country. Roy's decision to return to America in 1939 was later to earn him much disapproval from many musicians in this country. It was thought he had deliberately avoided the war and consequently when in 1946 he came back to Britain, his pre-war prominence and image in the profession was somewhat tarnished and bookings didn't come too easily.

During the war years in the States Roy worked several New York clubs, using as vocalist Kay Kimber. Kay became his second wife in 1943 (number one had been Dorothea, a former Marx Brothers showgirl).

Back in London in January 1946 and after some provincial work, Roy was eventually booked to lead at the Milroy Club and Kay later joined the cast of 'High Button Shoes' at the London Hippodrome. It wasn't long before he decided to try and re-capture old glories by taking a band back on the variety circuit. Despite some excellent musicians and vocalists like Bobby Joy, Jack O'Hagan and Beryl Templeman it wasn't a success, the days of touring showbands were numbered, variety theatres were booking the newer solo acts. However, being self financed, he lost a lot of money on the venture.

To aggravate his financial situation, the tax man was chasing claims outstanding from before the war. Roy, once one of the really big earners, was now beginning to feel the pinch. It was only the success of a 17 week season at the Palace Ballroom on the Isle of Man (where his new singing 'discovery' 16 year old Jessie Harrison from Peterborough joined Jack O'Hagan and Bobby Joy) during the summer of 1947 that kept him going. Some recording sessions at Decca also helped.

Later that year he went back to club work, replacing Jack Jackson's Band at the Potomac Restaurant, where the resident singer was Dinah Kaye. Once again this didn't last long as the venue soon abandoned dancing.

Big things were expected in December 1948 when Roy became involved in plans to turn Murray's Club in London's Beak Street into a new night club called The Circus Room. Complete with jugglers, clowns, trapeze artists and dancers dressed as wild animals it opened in time for Christmas with Roy acting as Master of Ceremonies and leading the resident band who were all dressed in gold braided uniforms, and vocalists Jack O'Hagan and Linda Lee. But after only five weeks he had parted company with the venture and once again was looking for something new.

Following another period of uncertainty, during which time his wife returned to the States (they later divorced), Roy secured the position of musical director at Dublin's Theatre Royal. One of his first discoveries there was a young singer, Rose Brennan, who went on to greater things with Joe Loss. Rose joined Louis Forde and Tess McInerny as vocalists with the orchestra Roy assembled for stage shows presented between films. She also accompanied him on a short Irish tour he made.

By 1950 he had disbanded again and was manager of Dublin's Embassy Ballroom, where resident bands were the modern sound of Johnny Butler with Sean McKenzie playing for old time dancers. Using the slogan "come and have a cup of tea with Roy" (stronger stuff would no doubt be required today!) he turned the ballroom that had been losing money and was up for sale into a profitable business. On the strength of this success, he also took over management of the Woodbrook Opera House at Bray in County Wicklow and re-named it the Woodbrook Ballroom.

While living in Ireland Roy became friendly with actress Eileen O'Donnell, who he met at a beauty contest he was judging, and when he returned to London in 1951 she came with him.

It was his continuing motivation to re-create his early bandleading days that brought him back to England. By the summer of 1951 he was on the road again with a new 11 piece, billed as Roy Fox and his Whispering Rhythm, which included five violins. The debut appearance was at Bognor's Rex Ballroom on Tuesday 31st July with vocalists Janet Webster and Judy Joy. Within a couple of months he had signed newcomer Tony Mercer (remember him on TV's Black and White Minstrels?) to join them. This band was reported to have cut several sides for Decca Records in February 1952 but I'm not aware of any issue.

Early in 1952 Roy dropped the string section, due to difficulty in amplification on ballroom bookings. In March Judy Joy left to return to the circus ring where she had been part of an acrobatic troop. He recruited Jean Richards from his Irish experience to take her place. From 23rd December he began a radio series 'Roy Fox Remembers', on which he recalled artists he had worked with and played their records. Roy was an excellent presenter having a friendly intimate voice with a Californian accent that endured him to listeners.

On 7th February 1953 he married Eileen O'Donnell and they set up home at Streetly in Warwickshire. Roy opened an agency office in Birmingham, while continuing to tour the band on one night stands, running a nationwide talent contest for singers. Vocalists with the band mid-1953 were Eileen Draper, Noel Dodds and Eric Bentley, but there were regular changes.

By the late fifties Roy had been through the bankruptcy courts, the band had broken up and he was partner in a London agency, managing mainly unknown artists. His wife Eileen was doing small parts in television drama, but between them they were hardly making enough to pay the rent on their flat. As things got tougher this marriage also ended and by the seventies it is reported that Roy was reduced to living in a garden shed! He was rescued by some old friends and ended his days at the variety artists benevolent home, Brinsworth House. He died on 20th March 1982 aged 80.

Who would have predicted during those heady days of the great Roy Fox Band in the 1930's what lay in store. It's probably better to draw a veil over his post war years and remember Roy as one of the worlds top society bandleaders of the thirties, with a wealth of his recordings made then still with us to enjoy.

Roy Fox Orchestra post war recordings  
DECCA

F 8714 Nov 46 'It's all over now (v. *Bobby Joy*) /  
If I'm lucky (v. *Jack O'Hagan*)'

F 8718 Feb 47 'Too many irons in the fire (v.  
*J.O'Hagan & B.Joy*) / For sentimental reasons (v.  
*J.O'Hagan*)'

F 8742 Feb 47 'The rickety rickshaw man (v. *Beryl Templeman, J.O'H & B.J*) / Either  
it's love or it isn't (v.  
*B.T*)'

F 8749 Apr 47 'The whole world is singing my song /  
Accordion' (both v. *Jack O'Hagan*)

## Anne FRANCIS

Anne Francis, a Londoner, was really Jo Searle a jazz and blues stylist. Jo got her first break on Hughie Green's 'Opportunity Knocks' show on Radio Luxembourg. Her first professional booking came in 1950 when, aged 21, she was successful at an audition to join Kenny Graham's Afro Cubists. Over the following five years Jo sang with the bands of Freddy Randall, Nat Temple, Tony Kinsey, Vic Ash, Dave Shepherd, Sid Phillips and Jerry Allen. It was a successful test recording for Columbia in a softer ballad style that persuaded her to change her name and musical direction. Despite this her first Columbia single appears to also been her last and little more was heard of Anne or Jo.

Anne Francis recordings  
COLUMBIA

DB 3653 Aug 55 'Wake the town and tell the people /  
The rose and the flame'

## Derrick FRANCIS

Derrick, a young Anglo-Indian living in Calcutta, was such a success singing on All India Radio he decided to come and try his luck in Britain. Arriving early in 1950, within a very short time 19½ year old Derrick had secured a job from Geraldo and toured as vocalist with Gerry's orchestra for over two years. Working alongside fellow singers Eve Boswell, Cyril Grantham and Nadia Dore they made regular broadcasts with the orchestra on 'Tip Top Tunes'. Aired world-wide the programme could be heard in India, where Derrick's friends all tuned in to hear the local boy who had made-good.

He then spent about six months with Ambrose before a short spell with the Harry Bence band was followed by cabaret at the Pigalle with Woolf Phillips and his orchestra. When Eric Delaney formed his own band in August 1954, Marion Williams and Derrick became the vocalists.

By October 1956 he had moved on again and was resident with the Courtney-Seymour Orchestra at Wimbledon Palais. Bert Courtney had played trumpet with Eric Delaney, but left to form this short lived orchestra with bassist Jack Seymour.

With no regular singing job, in the summer of 1957 Derrick was forced to take work as a railway clerk, doing the occasional cabaret booking. As nothing better had come along by September, he went back home to India, saying he might again try for the big time, but probably in America.

Derrick Francis Recordings  
PARLOPHONE (with Geraldo)

F 2448 Feb 51 'I still love you (with Nadia Dore)'  
F 2464 May 51 'Mariandl andl andl (with Eve Boswell)'

POLYGON

P 1064 Mar 53 (*with The Coronets*) 'I'd love to fall asleep / Just remember me'

## Johnnie FRANCIS

A Covent Garden porter, he began singing to an audience while in the R.A.F. Johnnie was 'discovered' at a talent contest by agent Bunny Lewis who soon had the 24 year old in Decca's recording studio. After a second disc he disappeared, although a Johnnie Francis turned up on just one side of an Embassy disc eighteen months later.

Johnnie Francis Recordings  
DECCA

F 10380 Oct 54 'I still believe / Madonna Madonna'  
(acc by Bob

*Sharples orch)*

F 10440 Jan 55 'Give me the right / Funny thing' (acc BSO)

EMBASSY                   *(Johnnie Francis)*

WB 192 Jun 56 'The magic touch'

## Gordon FRANKS

One time pianist with Leslie 'Jiver' Hutchinson's band - the only white man in the outfit - Gordon Franks was musical director on several Oriole and Embassy sessions. His orchestra and sextet also recorded several instrumental singles and EP's for Embassy.

Gordon Franks Orchestra Recordings

EMBASSY

WB 279 Apl 58 (*directing the Embassy orchestra & singers*) 'Vocal Gems from My Fair Lady'  
WB 294 Aug 58 'Patricia'  
WB 310 Nov 58 'Tea for two cha cha / Quaglione'  
WB 312 Nov 58 'Hoots mon'  
WB 320 Feb 59 (*directing the Embassy orchestra & singers*) 'Vocal Gems from Gigi'  
WB 363 Nov 58 (*GF Sextet*) 'Red river rock'  
WB 389 Apl 60        " 'Beatnik fly'  
WB 583 Aug 63 'Antony and Cleopatra theme / The Legion's Last Patrol theme'

## Johnny FRANKS

A "hot" violinist, Johnny led various groups adding the vocals around London's clubland. In 1946, 19 year old Johnny was leading a sextet on his electrically amplified violin at the newly re-opened Nuthouse Club in London's Regent Street. Put out of work when the club closed again, he next took a trio into The Bray House and then the Garter Club. For the summer of 1948 his group began the season at the Ocean Hotel, Sandown, Isle of Wight, later transferring to Southsea's Savoy Ballroom until the end of September. From there they went to Westcliff-on-Sea, replacing Syd Roy's Lyricials at The Melody Inn. And this seemed to set the pattern for future years,

summer at a holiday resort while in the winter playing clubs, variety and dance halls.

Johnny and his band had early television exposure, appearing on 'Taste in Music' on 25th November 1948, with Lynne Shaw taking the vocals. He broadcasts with the band and occasionally aired as a solo act on shows like 'Midday Music Hall'. Johnny made a few recordings for Planet and Melodisc.

By the late fifties he had virtually given up touring, forming a management and jingles agency, Johnny Franks Enterprises.

Johnny Franks Recordings

PLANET                   *(Johnny Franks and his Kosher Ragtimers)*

1001                   50 'Tzena tzena tzena / Hetty's wedding samba'  
1009                   Mar 52 'Wilhelmina / Mahzel'  
1010                   Mar 52 'Tzena tzena tzena / Wedding samba'

MELODISC

P230                   Jun 55 'Shake rattle and roll / Tweedle-dee'  
1355                   Mar 56 'Rock Cindy baby / Sing-ing-ing'  
1459                   May 58 'Good old country music / Cheatin' on me'

## Johnny FRANZ

John Charles Franz, born 23<sup>rd</sup> February 1922, a pianist of some merit, started in the business as an office boy at the Denmark Street offices of music publishers Francis Day & Hunter, ending up twenty years later a director of the company.

Along the way he found time to accompany stars like Anne Shelton, Vera Lynn, Eve Boswell and Carole Carr. He backed Doris Day when she appeared on the TV version of 'In Town Tonight' during her visit here in June 1956, reported at the time as her first appearance on television!

Johnny also helped coach two young Irish girls hoping to break into the pop market. One was Ruby Murray who, via TV's 'Quite Contrary', went on to achieve hit parade No.1 status. The other, Carmel Quinn, subsequently went to visit her sister in America, got a break on TV's 'Arthur Godfrey Show', became a big star there and made several L.P.'s for Columbia.

In October 1954 Johnny replaced Leonard Smith, who retired as A & R manager at Philips Records, and so became involved in shaping the careers of many British artists on that label. During his tenure he produced at least ten number one hits for Philips, from 'Let's have another party' with Winifred Atwell in 1954 through to 'Welcome home' by Peters and Lee in 1973. In between Johnny was responsible for such No.1's as Anne Shelton's 'Lay down you arms', 'Garden of Eden' and 'Tower of Strength' from Frankie Vaughan, 'Make it easy on yourself' by The Walker Brothers, Shirley Bassey's 'As I love you' and 'You don't have to say you love me' by Dusty Springfield.

Sadly Johnny died, aged only 54, on 29<sup>th</sup> January 1977.

## The Fraser Hayes Four

Originally formed towards the end of the 1940's as the Fraser Hayes Quartet, they disbanded in 1953 to be re-formed three years later. The group were Jimmy Fraser (who in his RAF days had been Cpl. Frazer Potts) on electric guitar, Tony Hayes bass, Dave Mason piano with singer June Ellis. Jimmy had previously been with Syd Dean's Band and Dave Mason was one half of the Lyon & Mason cabaret act.

In 1949 the quartet was resident at Rector's Club in Brighton. When singer Denny Dennis returned from his time with the Tommy Dorsey orchestra in America, he spent a while in cabaret at Rector's. When he left to tour in variety the Quartet agreed to join him as accompaniment. Starting off with a week at Southend Regal from 16th January 1950 they toured as a team for well over a year. Soon after going on tour petite Annabelle Lee replaced June Ellis and a year later married Jimmy Fraser. The group also did quite a lot of radio with Denny, on the likes of 'Variety Fanfare' and 'Music Hall'.

During the remainder of 1951 the Quartet continued to tour in a Roy Barbour review 'New Highlights of 1951', before settling down in December as resident group at Bristol's Grand Spa Hotel. At the end of the winter season they played six weeks in variety at Aberdeen Tivoli Theatre, although pianist Dave Mason chose to stay in Bristol and was replaced by Nick Welsh from Duncan Whyte's Band at Dundee Empress Ballroom. This they followed with a summer season at Dunoon. More variety, including bookings on the Continent, lasted a year before they were back in Scotland for another summer season this time at the Cragburn Pavilion in Gourock.

In October 1953 Nick Welsh left and the group, unable to quickly find a suitable replacement, broke up. Jimmy Fraser played in a London club for a while then joined Peter Malam's Band at Butlin's Ocean Hotel. During part of 1955 both Fraser and Hayes were playing in a quartet at the Society Club in London's Jermyn Street.

When they re-formed as the vocal instrumental Fraser Hayes Four in May 1956 the line up was Jimmy Fraser on guitar, Tony Hayes bass with Nick Welsh back on accordion and piano plus vocalist Lynda Russell, whose place by the end of the year had been taken by Kerri Sims. One of their first bookings was a season at the Pigalle Music Bar in London's Piccadilly. They were also on television on Saturday 16th June in the 'Norman Evans Show' and Saturday 8th July in the 'Jimmy Wheeler Show'.

During the early months of 1957 the four were resident at the Chelsea Palace Theatre in 'Chelsea Revue', followed by cabaret, radio and television work in Paris. A variety tour with Ronnie Carroll filled most of their remaining 1957 diary. At least one report concluded, "they are probably the best comedy - instrumental act in the country".

Their 1958 variety bookings included touring with Americans Olsen & Johnson's show 'Laffin' Room Only' and a summer season at Brighton Hippodrome in 'Happy Go Lucky' with Frankie Vaughan and comedian Jimmy Wheeler. On radio, from February, they were resident on a series 'Music Has Charm' and from July on the series

'Laughter Incorporated' with Morecambe & Wise and singer Sheila Buxton. In September the Four made their disc debut with an Extended Play from Pye Nixa.

Early in 1959 they appeared at the Odeon, Tottenham Court Road in a Western style show starring Hugh O'Brian (TV's Wyatt Earp), followed by a tour of the Middle East. March 1959 saw the start of their long association with the radio programme from which they are probably best remembered. It was the second series of 'Beyond Our Ken' (Malcolm Mitchell and his Trio had featured on the first series during 1958), "a sort of radio show" starring Kenneth Horne with Kenneth Williams, Hugh Paddick, Betty Marsden and Bill Pertwee. The Four were still with the series when its name changed to 'Round the Horne' in 1965 and continued to run until 1968.

As well as their radio commitments the group continued in variety and spent the summer of 1959 at the Scarborough Futurist Theatre in the Cyril Stapleton Show Band Show, which also featured Frankie Howerd. Joining the team once again at Scarborough was Annabelle Lee who replaced Barbara Moore the successor to Kerri Sims.

Jimmy Fraser emigrated to America in the late sixties and in the nineties still continued to enjoy the sunshine out in Florida while playing the occasional hotel booking.

Fraser Hayes Four Recordings  
PYE NIXA

E.P. NEP 24103 '59 'I'm glad there is you / Spring is here /  
that dream'

How can I tell her / Darn

## Billy FURY

Considered by many as the most important force in British rock and roll before The Beatles, Billy once said he didn't expect to live till he was forty. He was almost right, he died at forty two.

A Liverpudlian, born Ronald Wycherley on 17th April 1941, he suffered from rheumatic fever as a lad and consequently was never very fit. Leaving school he went through of series of mundane jobs and in 1958 was working on the tugs in Liverpool docks.

A handsome if somewhat greasy haired youth, he strummed a guitar and did a pretty good imitation of Elvis. Billy also wrote rock and roll songs and it was the hope of turning some of these into reality that led him to talk himself into Marty Wilde's dressing room during a Larry Parnes 'Extravaganza' at Birkenhead's Essoldo Cinema. Allowed to demonstrate some of his own material, Parnes saw a star in the making and put him on stage the second half of the show.

Overcoming his initial nervousness Ronnie (as he still was) with his sexy movements and undoubtedly talent was a riot with the mainly female audience. Soon, as Billy Fury, he was on the road as one of the Parnes stable of rockers that also included Dickie Pride and Joe Brown.

Billy wanted to record his own songs which were mainly on the sentimental side, but Decca decided to promote him as a bit of a rebel. His

first disc 'Maybe tomorrow' - one of his own - in January 1959 became a minor Top Twenty hit, reaching No.18. Billy once said that he wrote most of his songs while he was depressed, later playing and singing them into a tape recorder. Someone else would have to transcribe the music into dots on paper for him, which he couldn't read anyway. Further record hits followed and in 1960 Billy was finally given the chance to record a full album of his own material, 'The Sound of Fury' (10inch LF1329).

In 1961 'Halfway to paradise', that almost made the top by reaching No.2, marked a change to a smoother style, with 'Jealousy' and 'I'll never find another you' continuing the successful trend. 'Halfway to paradise' was voted the 1961 Carl-Alan "most popular record for dancing". Billy had over ten more hits before leaving Decca in 1966. A spell with Parlophone was less successful, but a further change to Polydor in 1981 put him back on the charts, but now only way down in the fifties position.

Billy appeared in the 1962 pop movie 'Play It Cool' and the 1964 film all about a racehorse, 'I've gotta horse'. He had always been fond of animals and later bought a farm in Wales. In May 1969 Billy married Judith Hall but it didn't last and his later years were spent with a new partner Lisa Rosen.

By the seventies Billy's health problems were becoming more critical, requiring heart surgery, but he bounced back with further recordings and a film part, playing Stormy Tempest in 'That'll be the Day'. But time was running out, further surgery put off the fateful day, but eventually the fatal heart attack came on 28th January 1983.

#### Billy Fury Recordings

##### DECCA

F11102 Jan 59 'Maybe tomorrow / Gonna type a letter'  
 F11128 May 59 'Don't knock upon my door / Margo don't go'  
 F11158 Sep 59 'Angel face / Time has come'  
 F11189 Nov 59 'My Christmas prayer / The last kiss'  
 F11200 Jan 60 'Baby how I cried / Colette'  
 F11237 May 60 'You don't know / That's love'  
 F11267 Sep 60 'Wondrous place / Alright, goodbye'  
 F11311 Dec 60 'A thousand stars / Push push'  
 F11334 Mar 61 (with The Kestrels) 'Don't worry / Talkin' in my sleep'  
 F11349 Apr 61 'Halfway to paradise / Cross my heart'  
 F11384 Sep 61 'Jealousy / Open your arms'  
 F11409 Dec 61 'I'd never find another you / Sleepless nights'  
 F11437 Feb 62 'Letter full of tears / Magic eyes'  
 F11458 Apr 62 'Last night was made for love / A king for tonight'  
 F11485 Jul 62 'Once upon a dream / If I lose you'  
 F11508 Oct 62 'Because of love / Running around'  
 F11582 Feb 63 'What do you think you're a doing of / Like I've never been gone'  
 F11655 May 63 'When will you say I love you / All I wanna do is cry'  
 F11701 Jul 63 'I'll never fall in love again / In summer'  
 F11744 Sep 63 'Go ahead and ask her / Somebody else's girl'  
 F11792 Dec 63 'Do you really love me too / What am I gonna do'

F11888 Apr 64 'Nothin' shakin' / I will'  
 F11939 Jul 64 'It's only make believe / Baby what you want me to do'  
 F12048 Jan 65 'You better believe it baby / I'm lost without you'  
 F12178 Jun 65 'In thoughts of you / Away from you'  
 F12230 Sep 65 'Run to my lovin' arms / Where do you run'  
 F12325 Feb 66 'I'll never quite get over you / I belong to the wind'  
 F12409 May 66 'Don't let a little pride stand in your way / Didn't see the real thing come along'  
 F12459 Jul 66 'Give me your word / She's so far out she's in'

#### PARLOPHONE

R5560 67 'Things are changing / Hurtin' is loving'  
 R5605 67 'I'll go along with it / Loving you'  
 R5634 67 'I just don't matter now / Suzanne in the mirror'  
 R5658 67 'Beyond the shadow of a doubt / Baby do you love me'  
 R5681 68 'One minute woman / Silly boy blue'  
 R5723 68 'Any morning now / Phone box'  
 R5747 68 'Certain things / Lady'  
 R5788 69 'I call for my rose / Bye bye'  
 R5819 70 'All the way to the USA / Do my best for you'  
 R5845 70 'Why are you leaving? / Old sweet roll'  
 R5874 70 'Paradise alley / Well alright'

#### DECCA (re-issues)

F13767 Jun 78 'Jealousy / Last night was made for love'  
 F13853 Aug 79 'Don't knock upon my door / Margo'  
 F13854 Aug 79 'Gonna type a letter / Maybe tomorrow'

#### POLYDOR

POSP355 81 'Be mine tonight / No trespassers'  
 POSP488 82 'Love sweet love / Love or money'  
 POSP528 82 'Don't tell me lies / Devil or angel'  
 POSP558 83 'Forget him / Your words'

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David GALBRAITH

A Canadian, born 21st February 1927, he trained as an opera singer in Canada, America and Italy. David then toured Canada in musical comedy, appeared with Mario Lanza in the film 'Because You're Mine' and in 1952 set off on a tour of Europe. Taking in Hungary, Poland, Czechoslovakia, Yugoslavia, the Scandinavian countries, France, Spain, Italy and Portugal, it took two years and finally brought him to

Britain. Settling here he sang in the ice show 'White Horse Inn', and 'Chu Chin Chow'.

When bookings dried up David took a job on the studio staff of the Midlands ITV studios in Birmingham. Noele Gordon heard him singing and gave him a spot on one of her afternoon shows. Soon he was a regular on the mid-day 'Lunch Box' series. Other TV exposure followed and in May 1957 David made his first record, 'Heartbreak is new to me' for Columbia.

After two years of appearing regularly on 'Lunch Box', David left in May 1958 to take up a seventeen week booking in the holiday show 'Light Up The Town' at the Scarborough Floral Hall, with Benny Hill and The Peter Crawford Trio. The following summer he was on the Blackpool Central Pier with Morecambe & Wise and Jimmy James.

A further disc from Columbia in late 1958 had no more effect than his first and appears to have been his last. David continued to play variety and cabaret bookings here at least into the sixties.

David Galbraith Recordings
COLUMBIA

DB 3947 May 57 'Miracle in Milan / Heartbreak is new to me'
DB 4226 Dec 58 'Tonight / Do I love you'

Bridie GALLAGHER

A Belfast housewife, Bridie, in the late fifties, shot to international fame on the strength of her recordings of Irish ballads. In 1958 she appeared at Blackpool's Queens Theatre and broke the attendance record set up some years previously by Dickie Valentine. A year later at the Metropolitan in London's Edgware Road she starred for six weeks in the 'Bridie Gallagher Show' that once again broke a box office record that had stood since the days of Marie Lloyd. Granada, the Metropolitan owners, presented her with a gold key inscribed with the freedom of the theatre.

Such was the sudden success of Bridie Gallagher. Not just at home though because once her recordings were issued overseas Bridie was in demand wherever an Irish club existed, especially in the States where she toured on many occasions. Bridie made a number of appearances on 'Sunday Night at the London Palladium' and played several summer seasons.

Most of her recordings were on the regional Beltona label with more popular titles on Decca. One of my long time favourites is her 'I'll always be with you', which I later discovered had also been recorded by Doris Day with Les Brown. Bridie's two fifties L.P.'s 'The Girl From Donegal' and 'Moonlight In Mayo' were both best sellers. Continuing to be a firm favourite of mainly Scottish and Irish audiences, her recordings are still in high demand with several CD's available.

Bridie Gallagher Recordings
BELTONA

BE 2653 Feb 57 'I'll remember you in my prayers /
A
mother's love'
BE 2679 Jun 57 'Killarney and you /
The boys from County
Armagh'

| | |
|----------------|--|
| BE 2696 Jly 58 | 'The girl from Donegal /
Take this message to
my mother' |
| BE 2697 Jly 58 | 'At the close of an Irish day /
Two
little orphans' |
| BE 2698 Jly 58 | 'The hills of Donegal /
My mother's
last goodbye' |
| BE 2704 Aug 58 | 'I'll forgive but I'll never forget /
The poor
orphan boy' |
| BE 2705 Aug 58 | 'Hillside in Scotland / Johnny Gray' |
| BE 2706 Dec 58 | 'The Kylemore Pass /
Cutting the corn in
Greenslough' |
| BE 2707 Dec 58 | 'Goodbye Johnny / The faithful sailor
boy' |
| BE 2710 Jun 59 | 'If I were a blackbird /
The moon
behind the hill' |
| BE 2711 Jun 59 | 'Moonlight in Mayo / In the heart of
Donegal' |
| BE 2712 Jun 59 | 'I left Ireland and mother because we
were poor / Star
of Donegal' |
| BE 2713 Jun 59 | 'Noreen Bawn / Moonlight on the
Shannon river' |
| BE 2714 Jun 59 | 'Hills of Glenswilly / The old wishin'
chair' |
| BE 2715 Jun 59 | 'Orange trees growing in old County
Down /
The crotty doll' |
| DECCA | |
| F 11096 Dec 58 | 'I found you out / It's a sin to tell a
lie' |
| Lockyer orch) | |
| F 11131 May | 'acc by Malcolm
with me' |
| 59 | 'I'll always be with you / Stay
(acc by Eric |
| Rogers orch) | |
| PARLOPHONE | |
| R 4968 62 | 'I'll cry tomorrow / Christmas in old
Dublin town' |
| EMERALD | |
| MD 1001 | 64 'Johnny me love / Irish jaunting
car' |
| MD 1002 | 64 'My lovely Irish rose / Cottage by
the Lee' |
| MD 1003 | 64 'Bally hoe / Homes of Donegal' |
| MD 1004 | 64 'Rose of Kilkenny / Shall my soul
pass through' |
| MD 1067 | 66 'Little bunch of violets / Bonny
boy' |
| MD 1089 | 67 'Wild colonial boy / Poor orphan
girl' |
| PYE | |
| 7N17332 | 67 'Destination Donegal / Turfman
from Ardee' |
| 7N17364 | 67 'Glen of Aherlow / Henry Joy' |
| 7N17431 | 67 'Cottage on the borderline / Rose
of mooncoin' |
| EMERALD | |
| MD 1184 | 76 'Just like your daddy / No charge' |
| MD 1193 | 76 'Mother's loves a blessing / Road
to Cressiough' |

Freddy GARDNER

It was a tragic loss to music when Freddy Gardner died suddenly in July 1950 from a cerebral haemorrhage. He was only 39, a brilliant reed player proficient on clarinet and the whole saxophone family and at the top of his profession.

Freddy, a Londoner, took up the saxophone at an early age and by the time he left school was already playing in local bands. In November 1929, still only 19 and now leading the New Colorado Band, he won a Melody Maker individual award in the All London Championships held at Chelsea Town Hall. Considering he was mostly self taught this was a considerable boost to his confidence and encouraged him to seek full time band work. Freddy was then working as an office clerk.

Despite the praise that initially followed his win it was almost a year before his first professional engagement, with Eddie Grossbart at the Ambassador's Club. Freddy made his first recordings with the Grossbart band in September 1930, seven sides for Decca, but none were ever issued. In 1931 they switched to the Edison Bell label that over 12 months released numerous records featuring Freddy's already smooth sax sound. During this period the band moved to the Cafe Anglais and then the Cafe de Paris.

During the remaining thirties Freddy recorded with many leaders, notably George Scott Wood, Syd Lipton, Harry Leader, Jay Wilbur and The New Mayfair Dance Orchestra under the direction of Ray Noble. Many of these overlap indicating what an asset he was to any bandleader and there were also many one-off sessions for more obscure bands like Eddie Wood, Charles Rogers, Mario 'Harp' Lorenzi and The Ballyhooligans.

Although much of his work came from the mainstream dance orchestras, Freddy was never happier than when the opportunity came to play a swinging jazz arrangement. He played on many such sides when fellow reed man, American Benny Carter, recorded in London. With his own Swing Orchestra, Freddy made several records for Rex from 1937.

Outside the recording studio Freddy tended to hop about, much as he did on record. There were spells with Sydney Lipton at Grosvenor House and Maurice Winnick at Ciro's Club. He also broadcast with many top bands.

During the summer months of 1934 he led his own group, named The Hot Shots (drummer Joe Daniels recorded a year later with a similar named group that included Freddy), at Broadstairs Grand Hotel. Later that year he joined Lou Preager's Band but the constant pressure on him for session work led him to eventually leave and remain a freelance player. By the late thirties he was one of the busiest and highest paid musicians in town.

In 1940 Freddy volunteered for service with the Royal Navy, finally ending up with the Patrol Boat Squadron stationed at Sparrow's Nest in Lowestoft. It was here he joined a service dance band led by pianist George Crow, that was to become widely known as the Blue Mariners. During his war years Freddy recorded with The Mariners, made a number of Decca sides with his own Messmates group and managed to squeeze in several sessions for other outfits.

On demob in 1945 he returned to session work, on record and for the B.B.C and it was on radio that he reached his biggest audience and greatest fame, on programmes like 'Jazz Club', playing solo in variety and featured with large concert orchestras like that of Peter Yorke. There were few resident positions, although during 1946 he played in a Billy Munn led band at the Orchid Room in Mayfair, later leading his own trio there.

Recordings included several with Peter Yorke and, not long before he died, he made some sides accompanied by Malcolm Lockyer at the organ of St Peter's Church, Vere Street, London (these were released on an early 10inch Brunswick LP - LA 8609 'Reveries').

When the end came, it was sudden (Freddy was at home mending his son's bike) on 26th July 1950, and was a big shock to all and a sad loss of a great talent. He left a wife, Kathleen, who he had married in 1932, and two sons.

Freddy Gardner Recordings

PARLOPHONE *(solo with inst acc)*

R 2153 Dec 35 'China boy'

(following two discs are tuition records)

R 2189 Mar 36 'Japanese sandman' (two sides)
R 2191 Mar 36 'Baby won't you please come home'
(two sides)

REX *(and his Swing Orchestra)*

9207 Dec 37 'You can't stop me from
dreaming /

That

old feeling'
9225 Dec 37 'I want to be happy / Limehouse
blues'
9244 Feb 38 'The snake charmer / The dipsy
doodle'
9252 Feb 38 'I double dare you / Have you
got any

castles baby'
9381 Sep 38 'Love walked in - Lambeth
walk / Sweet as a
song - Mama I wanna
make rhythm'
9396 Sep 38 'Music maestro please / It's
d'lovely'
9513 Mar 39 'Jeepers creepers / Tom Tom the
piper's son

(v.Alice Mann)

9532 Mar 39 'Hold tight (v.AM) / They say'
9935 May 39 'Someday sweetheart / 10am
blues'

DECCA *(Freddy Gardner and his Mess-Mates)*

MW 14 Apr 43 'Bye bye blues - Running wild /
Shine -
as F 8285) Don't be angry' *(also issued*

MW 20 Jul 43 'Yes sir that's my baby - Blue skies /
My blue

heaven - If I had you'

(also F 8318)

MW 34 Oct 43 'Pardon me pretty baby - I cover the
waterfront /
sweet / Louise'

Ain't she

MW 35 Dec 43 'You're the cream in my coffee - What
a

Sunday - difference a day made /
these days' Some of

MW 36 Oct 43 'When my sugar walks down the street -
Ain't misbehavin' / Is it true
what they say about Dixie - Ida sweet as

apple cider' MW 37 Oct 43 'Ma - Jealous / Avalon - I can't give you
anything but love'

MW 177 Feb 44 'Shine on harvest moon - Love me or
leave me / I cried for you -

Rose room' MW 178 Feb 44 'If you knew Susie - Charleston /
My melancholy baby - How am I
to know'

MW 181 Feb 44 'I want to be happy - Chicago /
Am I blue? - I'm coming
Virginia'

MW 182 Feb 44 'I love you - At sundown /
Can't we talk it over? -

Sweet Lorraine' MW 232 May 44 'Alabamy bound - She's a great great
girl / Au revoir - Can't we
be friends'

MW 233 May 44 'The darktown strutters ball - There's a
blue ridge in my heart
Virginia / Truckin' - Everybody loves
my baby'

MW 260 Apr 45 'Marta - Lady of the evening / Do you
ever think of me - Oh how i love
my darling'

MW 282 Apr 45 'There's no two ways about love -
My honey's lovin'
arms / Steamboat Bill - Beyond the blue
horizon'

MW 297 Apr 45 'I bring a love song - Home /
Me and my shadow / Sweet
little you'

MW 318 Jun 45 'You're the top - Everything is peaches
down in Georgia / Tell me
tonight - Am I wasting my
time on you'

MW 335 Sep 45 'Deep purple - Memories of you /
I don't want to walk without
you / Say it
isn't so'

MW 346 Oct 45 'Please do it again - Way down yonder
in New Orleans / Pop goes your heart
- If I could be
with you'

MW 367 Apr 46 'Indian summer - S'posin / It don't
mean a thing / Back home in
Tennessee'

MW 377 May 46 'Soft lights and sweet music - Zing went
the strings of my heart / I wished on
the moon - With a song in
my heart'

MW 394 Jly 46 'Who's sorry now - Blue / This is
romance - You've got me
crying again'

MW 399 Sep 46 'It's been so long - Because my baby
don't mean

"maybe" now / When you're
smiling -

June night'

H.M.V. (Freddy Gardner Orch)

BD 1227 Dec 48 'Where apple blossoms fall
(v. Denny Vaughan)'

COLUMBIA (solo saxophone with Peter Yorke Orch)

DB 2411 May 48 'I'm in the mood for love /
I only have eyes for you'

DB 2548 Jly 49 'Roses of Picardy / These foolish things'

DB 2665 Apl 50 'Body and soul / Valse vanite'

BRUNSWICK (with Malcolm Lockyer on organ)

04588 Nov 50 'I hear you calling me /
None but the lonely heart'

04595 Nov 50 'The song of songs /
Songs my mother taught me'

Gloria GAYE

First on stage at the age of 12 as a Ziegfeld juvenile, Gloria later led a trio on piano and appeared in films, including the 1930 drama 'School For Scandal' an early colour film. In 1938 she formed Gloria's Glamour Girls, claimed as Britain's first all girl band, which was in great demand entertaining the troops throughout the war years.

Gloria, a silver blonde married to racing driver George Newman, was certainly resourceful. In 1946 during the days of shortages and clothing coupons she re-dressed the whole band in ex-barrage balloon material with jackets made from plastic table-cloths!

The latest reference I have for Gloria is from 1955, when she was reported as being on tour with a 12 piece, her first band since 1950.

Mel GAYNOR

Born in Aden in 1931 of German-British-Arabian descent, he grew up in India and went on to work as a fitter in a local aircraft factory. His smooth baritone voice got him a job as a vocalist with Chic Chocolate's Band at the Taj Mahal Hotel, Bombay. In 1950 after a further three years with George Bennett at the Ambasador's Hotel, Mel decided to come to Britain.

A job in the British Rail workshops kept the wolf from the door as he set about establishing himself here. Some club work around London brought him to the notice of semi-pro leader Fred Hedley and he signed Mel for his regular Saturday night engagement at Wimbledon Town Hall.

By 1953 Mel had become a full time pro, singing with Oscar Rabin's Band at the Lyceum Ballroom in the Strand. He stayed with Oscar for practically the remainder of the fifties. In 1954, when Dickie Valentine left the Ted Heath

Band, Mel was considered as his replacement, but contract difficulties got in the way.

His record debut was with Oscar Rabin on Polygon in November 1953. This was followed 18 months later by the first of a trio from Decca. By the early sixties Mel was freelancing and made several television appearances.

I'm not aware of any family connection, but a Mel George Gaynor born in London in 1960, later established himself as an international drummer playing in groups including Simple Minds.

Mel Gaynor Recordings
POLYGON

P 1086 Nov 53 (*with Oscar Rabin band*) 'Crazy man crazy /

Forgive me'
DECCA

F 10497 Mar 55 'How important can it be / Just a man'
(*acc by Bob Sharples orch*)

F 10542 Jun 55 'With you beside me / Oh my love'

F 10618 Oct 55 'Sweet Kentucky rose / Bella notte'

Rosemary GAYNOR

In her home town of Newcastle Jackie Gaynor, as she was then, sang at the modern jazz Pelican Club. Seeking greater things she came to London and got a job in the typing pool at E.M.I.'s offices, eventually persuading Ray Martin, A & R man at Columbia, to give her an audition.

For 21 year old Jackie, now Rosemary, this resulted in her first disc 'Give a fool a chance' in June 1955. Another followed a few months later, but she didn't give up the office job. This appears to have been the extent of her recording career and I've no idea if she ever took up show business full time.

Rosemary Gaynor Recordings
COLUMBIA

DB 3621 Jun 55 'Give a fool a chance / Wheels of love'
DB 3661 Oct 55 'Ain't that a shame / A happy song'

Max GELDRAY

Best remembered for his harmonica interludes on radio's 'Goon Show' during the fifties, Max Leon van Gelder was born to a Jewish family in Amsterdam on 12th February 1916. During the thirties he was playing harmonica with groups of jazz musicians, including the Ray Ventura band, around Europe and was a great buddy of Django Reinhardt. When war broke out Max decided to come to England to escape the Germans - his parents and sister were sent to Nazi death camps and he never saw them again. He spent the remainder of the war in uniform serving with the Dutch Army in Britain and afterwards decided to settle here.

Helped along by some friendly fellow musicians, notably Harry Roy, he was soon touring in variety and doing the occasional broadcast. A jazz man at heart, on stage he was obliged to play a more middle of the road style. By the early fifties Max had perfected an electric mouth organ which he used in his act. While playing a normal looking instrument, a Hammond organ like sound emitted

from a large 'illuminated' organ, over seven foot high, situated behind him on stage.

Max joined the Goons right at the very start on their 'Crazy People' series in May 1951 and remained with the 'Goon Show' to the end. Due to his obvious Jewish nose he was often on the show, good naturedly, referred to as 'Conks' Geldray. On these shows he was allowed to let his jazz feelings take off, providing some very listenable music. Max appeared on the short lived 'Son of Fred' series, television's answer to The Goons. Max also played on Radio Luxembourg's 'Radio Roundabout' series sponsored by Rinsso Soap Powder, that starred comic Max Wall.

Max continued to tour in variety right throughout the fifties and beyond and was voted by Melody Maker readers the top "miscellaneous instrument" player in their 1960 poll.

After a long spell in Australia he went to live and work in America, becoming active in Christian Science. He also did volunteer work as a councillor at a Betty Ford clinic. Max died aged 88 at Palm Springs on 2nd October 2004. Married twice he had one son and two step-daughters.

Max recorded a couple of singles on Columbia and in 1959 made a six track Extended Play (GEP 8764) for Parlophone, titled appropriately 'Goon with the Wind' the name he also used for his biography. The tunes were 'Once in love with Amy / Crazy rhythm / It's only a paper moon / Our love is here to stay / Cherie / Duke's joke'. His quartet appeared on an Eclipse CD 'The World of the Goons' playing 'Blues' and 'My melancholy baby'.

Max Geldray Recordings
COLUMBIA

DB 3232 Feb 53 'Glow worm / Phantom Regiment'
DB 3301 Jun 53 'Ruby / Harmonica rag (*with The Coronets*)'

(*acc by Norrie Paramor Orch*)

Johnny GENTLE

Real name John Askew, he was one of the lesser known late fifties discoveries of prolific star-maker Larry Parnes. Probably his most notable claim to fame was the fact that for a time during May 1960 the (Silver) Beatles played as his backing group on a tour of Scotland. It was during this time that he released a recording under the name Darren Young, with the song 'I've just fallen for someone' allegedly written with John Lennon.

While working as a carpenter of a luxury liner, 20 year old Johnny, dark eyed, handsome and with a mop of black hair, began writing songs, trying them out on other members of the crew. His first Philips recording 'Wendy' and 'Boys and girls were made for each other' were just two of those he wrote at sea. He also crafted his own guitar. Several passengers who heard him sing, suggested he should make a record.

It was a demo disc sent to Larry Parnes that did the trick and soon he had a contract with Philips Records, but although he made several discs, none made any impact on the charts. On

Friday 27th March 1959 Johnny made his TV debut on 'Cool for Cats'. He played the odd week in variety plus one night stands, usually with other members of the Parnes stable and this kept him busy for a few years.

Today Johnny, no longer in the limelight, lives in Kent with his wife and two children Gavin and Donna. In a recent book 'Johnny Gentle and the Beatles' he recalls those heady days of 1960.

Johnny Gentle Recordings

PHILIPS

PB 908 Feb 59 'Boys and girls were made for each other /

Wendy'

PB 945 Jly 59 'Milk from the coconut / I like the way'

PB 988 Jan 60 'This friendly world / Darlin' won't you wait'

PB 1069 Nov 60 'After my laughter came tears / Sonja'

GERALDO

Gerald Bright, a Londoner born in 1904, studied serious piano and began his professional career as relief pianist at a cinema in the Old Kent Road. A man destined to succeed; by 1924 he was leading his own orchestra - the grandly named Gerald W Bright Majestic Celebrity Orchestra - at the Majestic Hotel, St. Anne's-on-Sea, where he remained for five years making regular broadcasts. Then Gerry took a break working and studying music in America, where he fell in love with the South American rhythms and, when he returned to Britain in 1930, he formed his popular Gaucho Tango Orchestra. An engagement at the prestigious Savoy Hotel led to him adopting the name Geraldo, more in keeping with his new musical style (they also dressed gipsy fashion; baggy trousers, waistcoats and neckerchiefs - at all times, whatever the occasion, Geraldo was always immaculately turned out). While resident at the Savoy Gerry introduced a second band, emulating the American 'sweet music' sound.

Geraldo made his first records with the Tango orchestra in November 1930 and began a regular disc output that was to span three decades. By the late thirties, with changing public tastes, he had dropped the Tango image in favour a standard dance format while occasionally augmenting to a concert orchestra for broadcasting.

After the war, during which he supervised the bands that entertained troops as part of the ENSA organisation, Geraldo began to become more involved in the business side of show business, running a booking agency from offices in New Bond Street. One of his main contracts was supplying the bands for liners crossing the Atlantic. There was no shortage of musicians for this work; many would do it for nothing, just for the chance of hearing American bands while on the other side.

This isn't to say Geraldo had given up band-leading. Far from it, he broadcast often, "too often" said some of his rivals (during the year April 1947 - April 1948 Geraldo's Orchestra was on air a total of 44½ hours - Victor Silvester came a close second at 42½ hours with Maurice Winnick trailing in third place at just 23½ hours). Beside his own 'Tip Top Tunes' series, there was

'Band Parade' 'The Forces Show' and the Concert Orchestra had a regular 'Starlight Hour'.

On stage the orchestra always included a summer season at the Blackpool Empress Ballroom (he was musical adviser to the Blackpool Tower Company). Vocalists during the later forties included Sally Douglas, Carole Carr, Doreen Lundy, Dick James, Archie Lewis and Denny Vaughan. A significant discovery was Eve Boswell who began her successful career in this country when she came from South Africa to join the orchestra on one of its Blackpool stints in June 1949. Geraldo topped the 1949 Melody Maker 'Sweet Band' readers' poll, just ahead of Cyril Stapleton with Ambrose trailing quite a way behind in third place.

On disc Geraldo and his vocalists covered many of the latter forties hits, popular numbers like 'Day by day', 'The old lamplighter', 'Among my souvenirs', 'Peg o' my heart', 'So tired' and many many more. By the early fifties, it was the solo artist the record companies wanted; dance bands were becoming "old hat". Still, the new Philips label was pleased to give the Geraldo Concert Orchestra an outlet, and rightly so. But by the close of the decade, except for the odd single from a couple of smaller labels and an LP of dance music for RCA Camden, that was it.

Throughout the fifties the orchestra combined a mixture of radio, variety and dance hall appearances, one consistent feature being the 'Tip Top Tunes' broadcasts that continued into the sixties. With the advent of commercial television in September 1955 came 'Gerry's Inn' and even 'T.T.T' had its TV version on the BBC. Singers through these later years were various and included Lita Roza's sister Alma Ross (which Gerry changed to Alma Warren) Georgia Lee, Bob Dale and Roy Edwards.

In 1957 Geraldo was appointed musical director of the new Scottish Television station and a year later became M.D. of London's Talk of the Town cabaret - nightclub. It was inevitable that all these business interests would eventually lead Gerry to lay down his baton and by the early sixties he had just about done so, content to supply the bands with someone else at the helm.

In 1973 he was back in television-land as musical director for the H.T.V. series 'Time Was' that featured Janie Marden and Scott Peters singing the Bernard Ebbinghouse arrangements of a collection of timeless tunes. A selection from the show found its way onto a Spark L.P under the same title - probably Gerry's last recording.

Geraldo died on 4th May 1974 while on holiday in Switzerland, aged 69.

Geraldo Orchestra Post War Recordings

PARLOPHONE

R 2839 45 (*Geraldo Swing Septet dir by Ivor Mairants*)

'Russian salad / Sea

food squabble'

F 2105 Dec 45 (*Geraldo Swing Orch*) 'In Charlies' footsteps

/

Two moods'

| | | | |
|---------|--------|--|-----------|
| F 2106 | Dec 45 | 'Gotta be this or that (v. <i>Carole Carr</i>) /
Skyliner' | September |
| F 2113 | Jan 46 | 'Nancy (v. <i>Dick James</i>) /
Ev'ry time I fall in love
(v. <i>C.C.</i>)' | |
| F 2114 | Jan 46 | 'Do you ever get that feeling in the
moonlight
(v. <i>C.C.</i>) / I'm so all alone (v. <i>Archie
Lewis</i>)' | |
| F 2119 | Feb 46 | 'Everybody knew but me (v. <i>D.J.</i>) /
I don't want to be loved (v. <i>Sally
Douglas</i>)' | |
| F 2120 | Feb 46 | 'Kentucky (v. <i>A.L.</i>) / So-o-o in love (v.
<i>C.C.</i>)' | |
| F 2125 | Mar 46 | 'Before you break my heart /
I'll buy that
dream' | |
| F 2128 | Mar 46 | 'I dream of you / Slowly'
(both v. <i>Dick
James</i>) | |
| F 2133 | Apl 46 | 'I'll dance at your wedding (v. <i>S.D.</i>) /
Curly top
(v. <i>D.J.</i>)' | |
| F 2134 | Apl 46 | 'Along the Navajo Trail (v. <i>D.J.</i>) /
This heart of mine
(v. <i>S.D.</i>)' | |
| F 2143 | May 46 | 'A door will open / Homesick - that's
all'
(both v. <i>Dick
James</i>) | |
| F 2144 | May 46 | 'Oh what it seemed to be (v. <i>D.J.</i>) /
Seems like old times
(v. <i>S.D.</i>)' | |
| F 2151 | Jun 46 | 'Amado Mio (v. <i>D.J.</i>) /
Coax me a little bit
(v. <i>C.C.</i>)' | |
| F 2152 | Jun 46 | 'Don't be a baby, baby (v. <i>C.C. & D.J.</i>) /
I'd like to get you alone
(v. <i>C.C.</i>)' | |
| F 2158 | Jly 46 | 'Money is the root of all evil (v. <i>Geraldo
Ensemble</i>) / Laughing on the
outside (v. <i>S.D.</i>)' | |
| F 2159 | Jly 46 | 'Day by day (v. <i>D.J.</i>) / Eager beaver' | |
| F 2161 | Aug 46 | 'Patience and fortitude / Come to
baby, do'
(both v. <i>Carole
Carr</i>) | |
| F 2162 | Aug 46 | 'As long as I live (v. <i>Archie Lewis</i>) /
Prisoner of love (v.
<i>Dick James</i>)' | |
| F 2171 | Sep 46 | 'All through the day (v. <i>Sally Douglas</i>) /
In love in vain
(v. <i>D.J.</i>)' | |
| F 2172 | Sep 46 | 'Box One-Five-Five / Surrender (v.
<i>S.D.</i>)' | |
| F 2178 | Oct 46 | 'Down in the valley (v. <i>Archie Lewis</i>) /
One more tomorrow
(v. <i>S.D.</i>)' | |
| F 2179 | Oct 46 | 'You keep coming back like a song (v.
<i>D.J.</i>) /
Pretending
(v. <i>A.L.</i>)' | |
| F 2186 | Nov 46 | 'Till then (v. <i>A.L.</i>) / Sleepy serenade' | |
| F 2187 | Jan 47 | 'This is always (v. <i>C.C.</i>) /
Running round in
circles (v. <i>C.C.</i>)' | |
| F 2192 | Jan 47 | 'I love an old-fashioned song (v. <i>S.D.</i>) /
Somewhere in the
night (v. <i>D.J.</i>)' | |
| F 2193 | Jan 47 | 'I guess I'll get the papers and go home
(v. <i>D.J.</i>)
/ For sentimental
reasons (A.L.)' | |
| F 2200 | Jan 47 | 'Zip-a-dee-doo-dah (v. <i>C.C.</i>) / The old
lamp
lighter (v. <i>Denny
Vaughan</i>)' | |
| F 2201 | Jan 47 | 'Ole buttermilk sky (v. <i>C.C.</i>) / | |
| | | | |
| | | song (v. <i>D.V.</i>) | |
| F 2204 | Feb 47 | 'Artistry in rhythm / Southern
scandal' | |
| F 2205 | Feb 47 | 'The things we did last summer /
Sooner or later' (both v.
<i>Carole Carr</i>) | |
| R 3059 | Mar 47 | (<i>Geraldo Strings</i>) 'Out of my dreams /
On the banks of
Allan Water' | |
| F 2211 | Apl 47 | 'The old apple tree will bloom again /
Mamula moon' (both v.
<i>Denny Vaughan</i>) | |
| F 2213 | May 47 | 'The rickety rickshaw man (v. <i>Carole
Carr</i>) / | |
| | | Don't fall in
love (v. <i>D.V.</i>)' | |
| F 2214 | May 47 | 'The anniversary song (v. <i>Archie
Lewis</i>) / | |
| | | Open the door
Richard (v. <i>D.V.</i>)' | |
| F 2217 | May 47 | 'Among my souvenirs (v. <i>D.V.</i>) /
That's the beginning of the
end (v. <i>C. C.</i>)' | |
| F 2222 | Jun 47 | 'Gotta get me somebody to love (v.
<i>D.V.</i>) / | |
| | | Harrie
tt (v. <i>C.C.</i>)' | |
| F 2230 | Jly 47 | 'People will say we're in love (v. <i>C.C.</i>)
/ | |
| | | They say it's
wonderful (v. <i>D.V.</i>)' | |
| F 2231 | Jly 47 | 'A gal in calico (v. <i>A.L. & 3 Boys and a
Girl</i>) / | |
| | | Whisper I love
you (v. <i>A.L.</i>)' | |
| F 2234 | Aug 47 | 'The little old mill (v. <i>C.C.</i>) / | |
| | | Heartach
es (v. <i>A.L.</i>)' | |
| F 2239 | Sep 47 | 'Doin' what comes naturally /
Manague Nicaragua' | |
| F 2255 | Nov 47 | 'Now is the hour / Chi-baba chi-baba
(both v.
<i>Archie Lewis</i>)' | |
| F 2258 | Dec 47 | 'Peg o' my heart (v. <i>D.V.</i>) /
I wish I didn't love you
so (v. <i>C.C.</i>)' | |
| E 11457 | Dec 47 | (<i>Tip Top Tunes Orch</i>) 'Cherry ripe /
The
Kerry dance' | |
| F 2264 | Jan 48 | 'The coffee song (v. <i>chorus</i> /
Serenade of the
bells (v. <i>A.L.</i>)' | |
| F 2271 | Feb 48 | 'Near you (v. <i>A.L.</i>) / If this isn't love
(v. <i>D.V.</i>)' | |
| F 2279 | Mar 48 | 'South America, take it away (v. <i>A.L.</i>)
/ | |
| | | Golden earrings
(v. <i>C.C.</i>)' | |
| F 2283 | Apl 48 | 'A tree in the meadow (v. <i>A.L.</i>) /
I never loved
anyone (v. <i>D.V.</i>)' | |
| F 2290 | May 48 | 'Where flamingoes fly / Sometimes'
(both v. <i>C.C.</i>) | |
| F 2296 | Jun 48 | 'Once upon a winter time (v. <i>Amru
Sani</i>) / | |
| | | Teresa (v. <i>D.V.</i> &
<i>Anne Stuart</i>)' | |
| F 2301 | Jly 48 | 'Laroo laroo lilli bolero / After all'
(both v. <i>A.L.</i>) | |
| F 2305 | Aug 48 | 'Woody woodpecker /
Kiss and a rose' (both v.
<i>Doreen Lundy</i>) | |
| F 2306 | Aug 48 | 'When you're in love /
October twilight' (both v.
<i>Archie Lewis</i>) | |
| F 2312 | Sep 48 | 'All of me / Taps Miller' | |

| | | | | | |
|--------|--------|---|---------|--------|---|
| F 2315 | Oct 48 | 'Take me to your heart again (La vie en rose)
(v. DL) / So tired (v.
<i>George Evans</i>)' | F 2422 | Aug 50 | 'You're only dreaming (v. Eve Boswell) /
Candy and cake (v.
<i>Nadia Dore</i>)' |
| F 2316 | Oct 48 | 'Everybody loves somebody (v. D.L.) /
That's you (v. G.E.)' | F 2434 | Nov 50 | 'Once in a while / I only have eyes
for you' |
| F 2321 | Nov 48 | 'Anything I dream is possible /
Souvenir de Paris (both v.
<i>Doreen Lundy</i>)' | F 2439 | Dec 50 | 'Quickstep medley / Waltz medley' |
| F 2326 | Dec 48 | 'Buttons and bows (v. D.L.) /
Dicky-bird song (v. D.L.
& D.V.)' | F 2443 | Jan 51 | 'Orange coloured sky (v. N.D.) /
All my love (v. E.B.)' |
| F 2327 | Dec 48 | 'My happiness (v. D.L.) / In my dreams
(v. D.V.)' | F 2448 | Feb 51 | 'Tennessee waltz / I still love you
(v. <i>Derrick Francis & Nadia Dore</i>)' |
| F 2330 | Jan 49 | 'Big brass band from Brazil (v. <i>George Evans</i>)
/ Worry, worry, worry (v. G.E &
<i>Quartet</i>)' | F 2453 | Mar 51 | 'Ferryboat Inn (v. chorus) / If (v.
E.B.)' |
| F 2333 | Feb 49 | 'On a slow boat to China (v. D.L.) /
Bouquet of roses (v.
<i>Archie Lewis</i>)' | F 2464 | May 51 | 'Across the wide Missouri (v. <i>Larry Cross & Geraldtones</i>) / Mariandl andl
andl (v. <i>Derrick Francis & E.B.</i>)' |
| F 2334 | Feb 49 | 'Put 'em in a box (v. D.L.) / It's magic
(v. D.V.)' | PHILIPS | | |
| F 2343 | Mar 49 | 'The crystal gazer (v. D.V.) / Perhaps,
perhaps, perhaps (v. <i>Ivan Browne</i>)' | PB 102 | Jan 53 | (with <i>Gary Miller & Ilford Girls Choir</i>)
'Congratulations / I
shall return' |
| F 2347 | May 49 | 'Jungle fantasy /
Maria from Bahia (v. <i>Top Hatters</i>)' | PB 105 | Jan 53 | (Concert orch) 'Ecstasy / La
cumparsita' |
| F 2356 | May 49 | 'A rosewood spinet (v. D.V) /
Sunflower (v.
<i>Quartet</i>)' | PB 144 | Jun 53 | " 'Guys and Dolls
selection' |
| F 2359 | Jun 49 | 'Lavender blue (v. D.L.) / Another day
(v. <i>Archie Lewis</i>)' | | | (both sides) |
| F 2363 | Jun 49 | 'A strawberry moon (v. <i>Neville Williams</i>) /
Red roses for a blue lady (v.
D.V.)' | PB 149 | Jun 53 | " 'April in Portugal /
Theme from Night
Beauties' |
| F 2365 | Jly 49 | 'The echo told me a lie (v. D.V.) /
I do. I do. I do (v. D.L
& D.V)' | PB 159 | Jly 53 | " 'Prelude to peace
piano) /
Magic circles' |
| F 2376 | Aug 49 | 'Again (v. <i>Eve Boswell</i>) /
Carnival time (v. <i>Diana Coupland</i>)' | PB 215 | Jan 54 | " 'Velvet glove / All my
life' |
| F 2377 | Sep 49 | 'A song of Capri (v. A.L.) /
My golden baby (v. E.B.)' | PB 262 | Apl 54 | 'Oh baby mine (v. <i>Jill Day & The Top Hatters</i>) / Look out the
window (v. <i>Larry Cross & The Top Hatters</i>)' |
| F 2385 | Nov 49 | 'Confidentially (v. E.B.) /
We all have a song in our hearts
(v. A.L.)' | PB 263 | Apl 54 | (Concert orch) 'Latin lady / Jet' |
| F 2388 | Dec 49 | 'Comin' through the rye /
Galloping comedians' | PB 282 | May 54 | " 'Starry night /
When the lilac
blooms again' |
| F 2396 | Jan 50 | 'In the still of the night / Night and
day' | PB 349 | Nov 54 | 'On the waterfront / Lisa' |
| F 2399 | Feb 50 | 'Best of all (v. E.B.) /
Long, long ago (v. <i>Norman Patrick</i>)' | PB 398 | Mar 55 | (with <i>Anita Ellis</i>) 'Unsuspecting heart /
These are the things
we'll share' |
| F 2402 | Mar 50 | 'Dear hearts and gentle people (v. E.B.) /
/ | PB 400 | Feb 55 | 'But not for me / Cotton tail' |
| | | | PB 424 | Mar 55 | (with <i>Anita Ellis</i>) 'Love me always,
leave me
want
you
don't want it' |
| | | | PB 432 | Apl 55 | 'The clock on the wall / Jungle
mambo' |
| | | | PB 469 | Jly 55 | 'Ding dong the witch is dead /
The British
Grenadiers' |
| | | | PB 543 | Jan 56 | 'The shifting whispering sands (v.
chorus) /
Lights of Vienna' |
| | | | ORIOLE | | |
| | | | CB 1322 | Mar 56 | 'The poor people of Paris /
There once was a beautiful...(v.
<i>Roy Edwards</i>)' |
| | | | CB 1323 | Mar 56 | 'Rockin' through Dixie / Stranger
than fiction' |
| R 3300 | Jly 50 | (<i>Geraldo Strings</i>) 'Oh my darling
Clementine
/ Won't you buy my pretty
flowers' | | | |

POLYDOR

BM 6029 56 'Portuguese washer woman /
Brasiliera'
BM 6032 Sep 56 'Wedding bell polka /
Theme from The Proud
Ones'
BM 6070 May 57 'Laughing rock and roll /
Thunderstorm'

MORGAN

MR 22 69 'Hello again / Q.E. 2'

*(some vocalist information in this listing courtesy of
Charles H. Ward)*

Carroll GIBBONS

Like Roy Fox, Carroll was an American bandleader who preferred to work in Britain. Born in 1903 at Clinton, Massachusetts, he studied piano at Boston Conservatory of Music and first came to this country in 1924. Joining fellow American Howard Jacob's Band at the Berkeley Hotel, he soon moved to the Savoy and took over as leader there in January 1927. A year later he was director of light music at H.M.V. Carroll was also involved with early British sound films and in 1929 returned to the States, poached by M.G.M. in Hollywood.

In 1931 he came back to Britain, resuming his position as leader of the Savoy Hotel Dance Band, a position he retained, with much acclaim from the society patrons who dined and danced there, until his untimely death in May 1954. Some fine musicians in the making passed through Carroll's hands at the Savoy, including Paul Fenoulhet and George Melachrino. The orchestra broadcast regularly from the hotel.

As a piano soloist, or with his Boyfriends, Carroll made many records and was often on radio, including a Luxembourg series for Colgate Toothpaste. With his friendly manner and a mid-Atlantic drawl as pleasant to listen to as his piano playing, he was a natural broadcaster. Not just a pianist, Carroll was also a proficient composer of tunes like 'Garden in the rain', 'Possibly' and his own theme 'On the air'. He even wrote whole shows, 'Big Boy' for Fred Emney and Richard Hearne, 'Lady In Love' for Jack Buchanan and some of Leslie Henson's 'Gaieties' show. While spending most of the year entertaining Savoy patrons, the orchestra did often take a summer 'holiday' playing around the coastal resorts. In 1951 Carroll appeared on the Royal Variety Show playing in a keyboard quintet with Billy Thorburn, Charlie Kunz, Ivor Moreton and Dave Kaye.

Carroll's sudden death from a heart attack, at the age of only 51, on Monday 10th May 1954 shocked the whole profession. He left a wife of only three years, Joan Alexis, who had previously toured the halls as a singer, dancer and accordionist, something she returned to after his passing. Carroll, a kind, courteous man easily recognisable in his horn-rimmed spectacles, was loved by just about everyone who knew him and received two pages of tributes from fellow artists in the Melody Maker.

The band at the Savoy continued under the leadership of ex-Squadronaire Jimmy Miller, who Carroll had brought in as his deputy in 1951 when

he was himself made Director of Entertainment for the whole Savoy and Berkeley Hotel Group.

On 29th November 1954 Joan unveiled a plaque attached to a white grand piano at the hotel. It read, Carroll Gibbons played this piano from 1926 to 1954.

On record Carroll initially played piano in the Debroy Somers led Savoy Orpheans, taking over the baton himself in 1927. He continued to record with this orchestra through till the late forties. He also made a several records leading The Sylvians (also from the Savoy Hotel) and H.M.V.'s house band The New Mayfair Orchestra.

Most of Carroll's recordings were made during the thirties and early forties. A comprehensive listing can be found in 'In Tune', starting from issue No.53, September 1994.

Below I've listed his records from 1945.

COLUMBIA (Carroll Gibbons leading The Savoy

Orpheans)

FB 3088 Jan 45 'The happiest New Year of all (v. Leslie
Douglas) / Just a little fond
affection (v. Gwen Jones)'
FB 3089 Jan 45 'Who said dreams don't come true (v. G.J.) /
Texas polka (v. L.D.)'
FB 3094 Feb 45 'I'll remember April (v. L.D.) /
While we're young (v. G.J. & L.D.)'
FB 3095 Feb 45 'Some other time (v. Gwen Jones) /
Blue note paper blues'
FB 3103 Mar 45 'Ac-cent-tchu-ate the positive / Let's
take the long way home (both v. Paul
Carpenter)'
FB 3104 Mar 45 'Forever waltz (v. P.C.) /
I don't want to love you (v. G.J.)'
FB 3111 Apr 45 'I think of you / It was swell while it
lasted' (both v. Paul
Carpenter)
FB 3114 May 45 'You belong to my heart / Mexico'
(both v. P.C.)
FB 3121 May 45 (String Quintet) 'Caprice Viennois /
I love you truly'
FB 3122 May 45 'Saturday night is the loneliest
night of the week / Pablo the dreamer'
(both v. P.C.)
FB 3130 Jly 45 'A friend of yours (v. Edna Kaye) /
Maria mia (v. P.C.)'
FB 3136 Jly 45 'The more I see you (v. E.K.) /
Laura (v. P.C.)'
FB 3169 Nov 45 'It's been a long long time / It's a
grand night for singing' (both v.
Rita Williams)
FB 3173 Nov 45 'Last night I had that dream again /
The moment I saw you' (both v. R.W.)
FB 3189 Feb 46 'Please don't say no / Wait and see'
FB 3191 Mar 46 'It might as well be spring / Chickery
chick' (both v. R.W.)

(both v. R.W.)

FB 3203 Apl 46 'A blue poke bonnett / If I had a dozen hearts'
 FB 3209 May46 'This heart of mine (v. Julie Dawn) /
 Here comes heaven again (v. Eric Whitley'
 FB 3220 Jun 46 'Mary Lou / If I had a wishing ring'
 (both v. Denny Vaughan)
 FB 3227 Jly 46 'Cynthia's in love / A voice in the night'
 (both v. D.V)
 FB 3230 Aug 46 'To bed early / Prisoner of love' (both v. D.V)
 FB 3237 Sep 46 'As long as I live / It's a beautiful day'
 (both v. D.V)
 FB 3267 Dec 46 'Give me the moon over London /
 My best to you' (both v. Harry Kaye)
 FB 3272 Feb 47 'We talk about you ev'ry night /
 Five minutes more'
 (both v. H.K)
 FB 3560 May50 (piano solo) 'Hit Parade Medley No.1'

The GIBSON Girls

Four blonde daughters of a Somerset farmer, Barbara, Fay, Miriam and Ruth began in show business as a close harmony group, accompanying themselves on accordion and piano. Under their real name, The Gitson Sisters, they appeared on B.B.C. West Region 'Top Town' show on Tuesday 3rd July 1951. At the time Barbara, the eldest, was 21 with Fay the youngest at twelve. In 1955 they spent the summer season at Weston-super-Mare adding tap and ballet to their routine. Their name appears to have caused some confusion, for they had now changed it to The Gibson Girls. Further bookings consisted of a mixture of variety bills, cabaret and the occasional television appearance. In 1958 Oriole put them on to disc, their second offering being a publicity record for the British Safety Council.

In late 1958 the girls were touring the Continent, returning for pantomime at Exeter. From March 1959 they set off on a six month tour of Australia and followed up with a similar spell in South Africa. By now much of their work appears to have been abroad, but they were home in Somerset for one important day in December 1961, when Fay married U.S.A.F. lieutenant Bob Penley.

Gibson Girls Recordings

ORIOLE

CB 1447 Jun 58 'June, July and August / No school tomorrow'
 CB 1453 Jly 58 'Safety Sue' (both sides, with other artists)

Reggie GOFF

Despite a severe disability that confined him to a wheelchair for much of his life, in the late 1940's Reggie became a popular performer on record and radio with his pleasant baritone vocals. Born on 19th September 1915 at Gosport, Hampshire he was playing clarinet and saxophone by the age of 12 and at 15 leading his own professional band in Luton, going on to build up a large following around North London.

During the war years, when Billy Ternent formed his BBC orchestra, Reggie joined as lead

alto and stayed on when Stanley Black took over. In 1945 he joined George Crow's Blue Mariners, leaving in June 1947 to form his own band again. First airing of the new quintet, that included Johnny Douglas as pianist-arranger and singer Dick James, was on Whit Saturday.

Many of his bookings were at U.S.A.F. service camps, and it was here he began to expand his vocal work, finding the Americans liking his style, so similar to their own Vaughn Monroe. This similarity no doubt had some significance in Decca's offer of a recording contract in 1948. Over the next few years they issued over twenty of his discs in this country and there were several others that only appeared on the London label in the States. One of these, 'I love you so much it hurts', with a backing from Cyril Stapleton, reached No.13 on the U.S charts in May 1949. This was Reggie's second appearance on the American record hit parade for a year earlier he had added a vocal to the Paul Fenouillet Orchestra's M.G.M recording of 'A tree in the meadow', that reached No.21. This was another record that was not issued in Britain - on the label the orchestra was shown as Paul Fennelly.

Reggie's 1949 recording of 'My bolero', out in the States on London, caused some confusion for Vaughn Monroe himself when audiences at live concerts asked why he never played it, despite already having recorded it. As he hadn't it took a while for him to realise that American listeners had heard Reggie's disc on radio and believed it was Monroe himself. Afterwards he began adding it to his stage show.

Reggie's broadcast work included programmes like 'Sing It Again' where his vocal talents were to the fore, plus others like the strictly instrumental 'Music While You Work'.

From May 1948, Reg on alto sax led a quartet (later extended to a sextet) at London's Bray House Club, replacing the Johnny Denis Ranchers. Personnel included Ronnie Martin piano, Frankie Burton drums and Ken Morris bass.

The following year a change of style saw him fronting a vocal group. The act formed for radio and variety work consisted of Reggie with four girl singers plus a rhythm section of celeste, guitar, bass and drums. The girls were Joyce Berry, Helen Mack, Linda Russell and Sylvia Lorraine (not content with sounding like Vaughn Monroe - he now had his Moonmaids too!). Known as Reggie Goff and his Glee Girls they made several broadcasts, including a regular Friday evening show with the Carroll Gibbons Orchestra. They are reported as having cut at least four records for Decca, possibly those labelled as Reggie Goff and the Velvetones.

Over Christmas 1949 Reggie was appearing in cabaret at Southampton's Royal Court Hotel, supported by one of his Glee Girls, Helen Mack, on piano (plus her own solo spot). Reggie was also broadcasting with Geraldo's Orchestra.

During 1950, with a sextet, he was touring mainly on one night stands, plus a six week summer season leading a larger outfit at Torquay's 400 Ballroom. Reggie was also a solo guest at concerts with the Cyril Stapleton Orchestra and appeared regularly on Cyril's 'Let's Make Music' radio show. Other radio

work at that time included his own Radio Luxembourg series 'Quiet Interlude' on which he was backed by Don Lorusso on organ.

The early months of 1951 found Reggie leading the resident group at Long's Restaurant, Bishops Stortford, often using vocalist Dinah Kaye. This he followed with a two month summer season at Leamington Spa's Jephson Gardens Dance Pavilion that included concerts from a bandstand constructed on an island in the garden's lake. Musicians with him during the early fifties included Tony Osborne on piano and trumpet, Tommy Watt piano and Jimmy Skidmore tenor sax, all destined for greater things.

Small hotel, cabaret bookings and touring U.S. service camps continued, all taking their toll on Reggie's poor health. In May 1952 he narrowly escaped injury when his car was hit by a lorry. In August 1952 he played his first broadcast in over 18 months (the BBC woefully neglected Reggie's talents) on 'Up and Coming', followed two days later with another on Henry Hall's Guest Night.

By 1953 his recording contract with Decca having not been renewed, his later releases came from the small Polygon company. These tended to feature his vocal talents and on the first, 'Moon above Malaya' in January, backing was by the Roland Peachey Orchestra. Next, 'Bridge of sighs', an excellent recording, had the benefit of Jackie Brown on organ.

During the mid-fifties, despite his serious heart trouble, Reggie continued to work as much as he could and enjoy life to the full. Reg was a keen follower of motor cycle speedway racing and in May 1953 had become vice-president of the West Ham Club.

It was during a summer residency with his sextet at Brighton that on Sunday 16th September 1956 Reggie Goff died. He would have been 41 on the following Wednesday. A much neglected and underrated singer, Reggie was on a par with many American artists, and although none of his recordings ever made it into the big time and today are almost forgotten, they still recall an age when melody was the first requirement of a song, plus a fine vocalist like Reggie Goff, a real gentleman of song.

Reggie Goff Recordings
DECCA

F 8941 Aug 48 'When you're in love / I don't care what they say' (acc by Cyril Stapleton Swing *Serenaders*)
F 8995 Nov 48 'So tired / Say it every day' (acc by Felix King Orch)
F 8997 Nov 48 'Dream of Olwen (acc by FKO) / Violin (acc by Cyril Stapleton Orch)
F 9006 Nov 48 'Eaton boat song / Forty years on' (with The Wardour Singers dir. by Cyril Stapleton)
F 9040 Dec 48 'In my dreams / All's well that ends well' (acc by Cyril Stapleton Orch)
F 9072 Jan 49 'The crystal gazer (with The Stapletones) /

I love you so much it hurts'
(acc by CSO)
F 9086 Feb 49 (with Ted Heath Music) 'Narcissus / You're nearer'
F 9096 Mar 49 'Be true (with The Stapletones) / Maria mia'
(acc by Cyril Stapleton Orch)
F 9147 Jun 49 'Song of the rain / Carnival time'
(with The Stapleton Orch)
F 9176 Jun 49 'The streets of Laredo (with The Stapletones) / My bolero (with Beaux & Belles)'
(acc by CSO)
F 9250 Nov 49 'Monday, Tuesday, Wednesday / Am I wasting my time on you'
(with The Velvetones & inst acc)
F 9289 Dec 49 'You're breaking my heart / I'm gonna let you cry for a change' (with Velvetones & inst acc)
F 9336 Feb 50 'Deep in the heart of a rose / Ghost town'
(with The Velvetones & inst acc)
F 9359 Mar 50 'The zither melody / A little foolish pride'
(with The Velvetones & inst acc)
F 9493 Sep 50 'Love like ours / Yes, I'll be there'
F 9547 Nov 50 'The halls of ivy / Drink, drink, drink'
F 9562 Dec 50 'Serenata / One, two, three a-lairah'
F 9614 Mar 51 'So long / Two loving eyes'
F 9625 Mar 51 'I love you because / Sparrow in the treetop'
F 9665 Apr 51 'List'nin to the green grass grow / When the fields are white with daisies'
F 9755 Sep 51 'Oh marry, marry me / Lily white boy'
F 9806 Nov 51 'Sweetheart of yesterday / Once'

POLYGON

P 1062 Jan 53 'Moon above Malaya / Just a souvenir' (acc by Roland Peachy orch)
P 1074 Jly 53 (R.G. Sextet) 'Bridge of sighs / I'll always love you'
P 1087 Nov 53 " 'Answer me / Rags to riches'
P 1109 Mar 54 'Marry her while you're young / Love me'

Harry GOLD

Just five foot tall, the bass saxophone Harry often played was almost as big as him. Although small in stature he was big on talent, a fine arranger and proficient on alto, tenor, baritone sax, clarinet and oboe.

Born Harry Goldberg in Dublin on 26th February 1907, to a Romanian mother and German father, he grew up in the East End of London where his father later sought work as a tailor. Harry gained his first taste of music from his father who played piano and often sang operatic arias as he sat crossed legged sewing. Encouraged by his school master he studied classical clarinet and oboe at the London College of Music but after hearing jazz music on the wireless his interest soon moved in that

direction. After a visit to Hammersmith Palais with his father to see the Original Dixieland Jazz Band he decided to become a full time musician.

Harry joined his first band when he was fifteen after answering a newspaper advertisement placed by another young unknown musician, Joe Loss. Together with other enthusiasts they formed the Magnetic Dance Band, playing local gigs. After Joe moved on to other things the band folded so Harry formed a new one, The Florentine Dance Band. This one included Ivor Mairants on guitar.

In 1923 Harry got his first professional job at Rochester Palais, but soon left to join The Metronomes, resident at the Astoria Dance Salon in London's Charing Cross Road. Staying about five years with the Metronomes, they played seasons at Lewisham Dance Lounge, plus several summers at Shanklin on the Isle of Wight and winters at Southampton's Barova Restaurant. During this time Harry heard American bass saxophonist Adrian Rollini playing in London and took a liking to the instrument.

From 1928 he began a period of club work, initially with the Vic Filmer group at Melton and Murray's clubs in London's West End, later meeting up again with Ivor Mairants in 1931, when they were both members of Edgar Jackson's Band at the Spider's Webb road-house on the Watford by-pass.

The 1930's included four years playing tenor in the new Roy Fox Band, where he was also one of the Cubs vocal group. After falling out with Fox over money Harry left and next had a spell with Bert Firman at the London Casino before joining the Oscar Rabin band in 1939. During his time with Oscar he formed his Pieces of Eight group from within the band, playing mainly Dixieland music. Harry also worked for Geraldo and did a lot of freelance work. He was excused military service due to flat feet.

Re-forming his Pieces of Eight after the war, he recruited such talented players as Norrie Paramor on piano and Geoff Love on trombone. Also in the band was Harry's tenor sax playing younger brother Laurie. A swinging jazz outfit, they could also play good dance music and proved very popular around both the clubs and dance halls. In 1949 the 'Pieces' played a reported "record length" twenty week summer season at Weston-super-Mare Winter Gardens. Although not busy on radio the band did make the occasional broadcast, including 'Dancing by the Sea' live from Weston on 30th July 1949. A new vocalist with the band was Betty Taylor, who had recently replaced Jane Lee. Betty toured with the Eight until 1953 alongside male singer Jimmy Day. Other vocalists to tour with Harry during the early fifties were Geraldine Scott, Maxine Russell, Margaret Rose, Jon Clark, Ella Williams, Roberta Barnes, Wilf Todd and the Tanner Sisters. Barnes and Todd were there in January 1956 when Harry decided to give up touring and concentrate on arranging for films, radio and other band leaders. Brother Laurie took over the reins and continued to tour the band, playing mainly dance halls.

Harry first recorded in April 1931 with the Vic Filmer Murray's Club Band and went on to play on sides by Fox, Rabin, Geraldo and Eric Winstone. In 1946 the Pieces of Eight began

recording on the Parlophone label and Harry also recorded for Oriole, Decca and Columbia. In 1955, leading an augmented band, he recorded several sides in a strict tempo Dixieland style for Midlands dance hall promoter Tommy Rogers.

While Laurie continued to lead the Pieces of Eight, Harry returned to the bandstand on occasions. Early in 1958 he was leading a trio at London's Bagatelle Restaurant and that summer his New Beat Band was playing a 15 week summer season at Wallis's Holliday Camp, Cayton Bay near Scarborough with Betty Taylor back on board as vocalist. He was back at Cayton Bay again for the 1959 season.

In April 1960 Harry and Laurie were together again in a resident band Harry was leading at the Hammersmith Palais, opposite the Joe Loss band. Harry regularly led a group, playing various venues at home and abroad, throughout the sixties and seventies. The British Academy of Songwriters, Composers and Authors presented him with their Gold Badge of Merit in 1976 for his arranging and composing skills.

Still going strong in the eighties, in 1988 aged 80, Harry led his band at the Los Angeles Classic Jazz Festival. On 26th February 1997 a huge gathering of jazz fans packed London's most famous jazz club at 100 Oxford Street, to wish Harry a very happy 90th birthday. Four bands and three singers provided the evenings entertainment. Not to be left out, Harry blew his old saxophone on a few numbers and even vocalised on 'Old man time'. Familiar names to grace the evening with a performance included Maxine Daniels, Betty Taylor and Beryl Bryden.

Harry twice married, to Annie in the 1920's and then Peggy just before the war, outliving both of them. He died 13th November 2005 aged 98, survived by two children from each marriage.

Harry Gold Pieces of Eight Recordings

PARLOPHONE

R 2989 Jan 46 'Sentimental journey / Meander in the minor'
R 2993 Feb 46 'Doubloon / Lazy river'
R 2998 May 46 'Oh! you beautiful doll / Kentucky'

ORIOLE

LB 1019 47 'Ol' man Mose (v. Geoff Love) /
Original Dixieland
one step'
LB 1020 47 'At the jazz band ball / Jazz me blues'

DECCA

F 9097 Mar 49 'I love a mystery (v. Geoff Love) /
Darktown
strutters ball (v.
Jane Lee)'
F 9137 May 49 'Did you ever try frying snowballs (v.
Geoff
Love) / An eight piece band (v.
Jane Lee)'
F 9171 Jun 49 'The ghost of ole man Mose (v. Geoff
Love) /
Blue
ribbon gal'
F 9274 Nov 49 'Parade of the pieces / Boo-bee-oo-
bee'

(v. *The Buccaneers*)
F 9456 Jly 50 'Long John stomp / Smokey Mokes'
F 9639 Apl 51 'Tin pan alley rag / Old McDonald had a
farm (v. Harry &

Laurie Gold)
F 9725 Sep 51 'Bush House blues / The boomba
(v. *Betty Taylor*)
F 9763 Oct 51 'National emblem march /
Ory's Creole
trombone'
F 9979 Oct 52 'Rhythm rag (v. *Betty Taylor*) / Whistle
rag'

COLUMBIA

DB 3530 Nov 54 (*solo sax with Norrie Paramor orch & The Coronets vocal group*) 'Be good to me /

Frou frou'
DB 4436 Mar 60 (*H. Gold band*) 'Inn for trouble /
Charleston'

PARLOPHONE (*Tommy Rogers Ballroom orch dir. by Harry Gold*)

F 2541 Jan 55 'Who's sorry now / Jealously'
F 2543 Jan 55 'At the jazz band ball / If I had you'

Laurie GOLD

Harry's younger brother Laurie was born in London on 28th December 1919. Introduced to swing music by Harry's record collection, he took alto sax lessons and when he left school, where classmates included fellow musicians Aubrey Frank and Woolf Phillips, he began gigging with local bands.

Laurie's first professional job was at the Palm Beach Club, followed by various other London night-spots. Often during 1938 and '39 he was with Johnny Claes band at the Boogie Woogie Club.

Early 1940 saw Laurie beginning six and a half years army service that in 1945 found him in George Melachrino's British band of the A.E.F. playing on numerous broadcasts.

On demob he joined the Blue Rockets dance orchestra while at the same time was a member of his brother's Pieces of Eight band. He also freelanced and was a member of the Andre Kostelanetz sax section when the American leader visited Britain in 1946. Eventually the BBC's "one man one band" rule forced him to give up his Blue Rockets chair and concentrate on the Pieces of Eight group, which he took over as leader in December 1955.

With one night stands and dance hall seasons the Eight were a busy band throughout the fifties. Broadcasts included a 13 week season on Radio Luxembourg and appearances on television's 'Six Five Special'.

Come the sixties the influence of beat music was changing the public's demand. In 1961 the band toured as support to Max Bygraves, an indication that their kind of mainstream jazz was, perhaps, losing its appeal. Either way the Pieces of Eight disbanded in November that year, leaving

Laurie free to concentrate on writing, although he did still occasionally make guest appearances.

Nat GONELLA

Trumpet playing, gravel voiced Nat was one of the few British performers able to do a creditable imitation of Louis Armstrong, a talent he used to good effect on his 1959 Columbia 10inch LP, 'Salute to Satch'. Nathaniel Charles Gonella was born on 7th March 1908 in London, although in later years he made Gosport his home town.

Spending much of his childhood in an orphanage (his father, a horse drawn cab driver, died when he was six), he was already proficient on trumpet when he left the home at 14. Nat joined the Busby Boys Band, touring in the revue 'Mr. Tower of London' that also featured singer Gracie Fields. From here he had a spell with the Bob Dryden Band at Margate and Archie Alexander at Brighton. By now his younger trumpet playing brother Bruts was also out of the orphanage, and joined him at Brighton.

In 1930 Nat moved up a notch, joining Billy Cotton's Band and the same year made his first record with Bill. (Bruts Gonella played in the bands of Harry Leader, Billy Cotton, Lew Stone and several others before moving to Australia) Next move for Nat was to Roy Fox at the Monseigneur Restaurant in Piccadilly. It was with Roy's band in December 1931 that he first recorded 'Oh! Mo'nah'. Singing and playing trumpet, it was the popularity of this record that put Nat on the map. By September 1932 he had his own contract with Decca and labelled as Nat Gonella and his Trumpet made several sides for them. On record Nat also played and sang with the bands of Ray Starita, Ray Noble, Joe Brannelly and Lew Stone, but by the mid-thirties was leading his own Georgians Jazz Band on the road and on disc.

Early in 1939 Nat visited New York, where he got to play alongside some of his jazz idols including the Benny Carter Band. Later that same year, while the Georgians were playing in Sweden, WW II was declared and they had to make a hasty retreat. Called up in 1941 Nat served in both the Pioneer and Tank Corps, where he fronted the regiment band.

After demob Nat soon reformed the Georgians and for the summer of 1946 was playing a season at Blackpool Palace Theatre with Wheeler and Wilson (comedian Jimmy Wheeler and his dad). Much of the time the Georgians (usually a sextet but sometimes it was just a swing trio and for some venues Nat augmented to eight or ten) played weeks in variety or dance halls. A regular booking was at Southampton's Royal Court Hotel. Vocalist with the band was 18 year old Helen Mack who worked with the Nat over several years. During the early fifties the Georgians spent several summers at the Coronation Holiday Camp on Hayling Island. In October 1951 they had a five week spell as resident band in the Festival of Britain Gardens.

From February 1952 Nat was a regular member of the radio series 'Appy 'Arf 'Our' (revival of a pre-war show) along with Doreen

Harris, Leon Cortez and Arthur English. The Georgians were still touring in variety, but a year later Nat disbanded in favour of a solo music and comedy act in a touring version of 'Appy 'Arf 'Our'. He then toured solo in 'The Max Miller Show' and other variety packages.

With the late fifties resurgence of trad jazz bands Nat decided the time was right to return to band leading and he made his first record in over ten years, an LP on Doug Dobell's '77' label. Although credited to Nat Gonella's Georgia Jazz Band, it was mainly the Alex Welch Band with vocals from Nat and Beryl Bryden. On 28th March 1959 he launched his New Georgian Jazz Band with a concert at Herne Bay and that summer they were playing a 12 week season at Jersey's New Era Ballroom.

Reviewing a further LP, 'Nat Gonella and his Strong Arm Men' on Columbia, in February 1960, Owen Bryce of Disc magazine wondered if Nat's old style and ideas would make it with a new young audience. At least Nat was still big enough to rate being the subject of BBC TV's 'This Is Your Life' on Monday 20th February that year. Musicians there to congratulate him included Humphrey Lyttleton, Lew Stone, Eddie Carroll and on film Louis Armstrong. His former singer Helen Mack flew over from the States to appear. Other television included the rare appearance of jazz on a Sunday night when the Georgians appeared on ATV's 'Sunday Night at the Prince of Wales' on 7th August.

The Georgians played a series of one night stands, but by 1962 Nat was back to solo appearances with various bands like Acker Bilk and began quite a long association with Doug Richfield's London Jazzmen. (Doug had played clarinet in Nat's earlier bands). In 1965 he played Fagin in a production of Lionel Bart's 'Oliver' recorded for a Saga LP. In 1970 he was appearing in Holland with The Ted Easton Band and made several LP's with them. One track 'Oh! Monah' (again) was released as a single and made No.5 on the Dutch Hit Parade. The Georgians can be heard on the soundtrack of the 1973 film 'Paper Moon'.

Nat continued to keep busy with summer seasons and club work through till the late seventies, when he virtually retired. In 1982 he appeared on a three hour radio tribute show recorded at his local pub in Gosport and on 4th March 1993 Gosport Jazz Club held a party to celebrate his 85th birthday, where guests included Kenny Baker and Beryl Bryden. In 1994 his adopted town of Gosport named a Town Square after him. He died there in August 1998 aged 90.

Most of Nat Gonella recordings were made pre-war but he did make some afterwards, and it's those I've listed below.

DECCA *(Georgians)*

F 8552 Sep 45 'Ma-ma / Let him go, let him tarry' *(both v. NG)*
F 8599 Feb 46 'Gnat jump / Thanks for the boogie ride'

(v. NG)

F 8663 Sep 46 'Put the blame on Mame (v. NG) /

One meat ball (v. NG & *Helen Mack*)
F 8691 Oct 46 'Shoo-fly pie and apple pan dowdy / Murder'

(both v. NG) COLUMBIA *(Georgia Jazz Band)*

DB 4465 Jly 60 'My gal Sal / Show me the way to go home'

PARLOPHONE *(with Doug Richfield Band)*

R 4871 Feb 62 'On Sunday I go sailing / Yip-i-addy-i-ay'

Ron GOODWIN

Born 17th February 1925 in Plymouth, the son of a policeman, Ron learned piano and trumpet and, after a family move to London, played in the Willesden County School Orchestra. By the age of 15 he had already formed his own small band, doing the arrangements and leading on trumpet. Gaining many competition prizes, the semi-pro band came 5th in the 1945 All Britain Dance Band Championships. Ron soon decided to leave his job as an insurance agent and take up music full time.

Early in 1947 his strict tempo dance orchestra replaced that of Jan Ralini at the Court Ballroom, Balham, but it was for his arranging talents that he became better known. Working for music publishing houses, it was his arrangement and backing for Jimmy Young's 'Too young' on the fledgling Polygon label that put him on the map. Some further work for Jimmy and Petula Clark did plenty for his image and it wasn't long before Parlophone Records had snapped him up as their staff arranger - conductor.

Ron was also often heard on radio. In 1955 his was the resident band on 'Variety Playhouse' and the same year on 12th August he made his TV debut, leading a 46 piece orchestra on 'Music for Romance' that featured Edna Savage, Adelaide Hall and The Peter Knight Singers.

It was composing and arranging for record, radio and especially films that was to keep Ron busy throughout a long career. During the eighties and nineties he concentrated on live concert performances, many with the Bournemouth Symphony orchestra. Always a great encourager of young musicians, he worked with several youth orchestras. The BBC honoured him in January 1995 with a tribute to celebrate his 70th birthday.

Over the years Ron Goodwin made a whole string of instrumental recordings, with his version of Charlie Chaplin's 'Limelight' charting at No.3 in August 1953. The Frank Chacksfield Orchestra disc just piped him at No.2. Ron's 'Blue star' was also a Top Twenty entry in October 1955.

He died suddenly at his home, near Reading, on Wednesday 8th January 2003, survived by second wife Heather who he married in 1983.

Ron Goodwin Orch Instrumental Recordings

POLYGON

P 1061 Jan 53 'The wedding of the rose / Heyken's serenade'

P 1066 Mar 53 'Rainbow run / Jolly brothers'

PARLOPHONE

R 3649 Mar 53 'Jet journey / When I fall in love'

R 3686 May 53 'The song from Moulin Rouge / Limelight'

R 3736 Sep 53 'Shane / The melba waltz'

R 3775 Dec 53 'Tropical mirage / The Man Between theme'

R 3790 Jan 54 'Grand waltz of the flowers and the dragonflies / The lobster quadrille'

R 3831 Mar 54 'It may be you / Solfeggio - Do-Re-Mi song (with childrens chorus)'

R 3855 Jun 54 'The song of the high seas / Guadalcanal march'

R 3889 Sep 54 'Three coins in the fountain / Cara mia'

R 3890 Jly 54 'Smile / Messenger boy'

R 3923 Oct 54 'On the waterfront / Midnight blue'

R 3982 Feb 55 'You, my love / When you're in love'

R 3999 Mar 55 'Under the linden tree / Last love'

R 4041 Jly 55 'Three galleons / Summertime in Venice'

R 4074 Sep 55 'Blue star / Lonely heart'

R 4094 Nov 55 'The little Laplander / Bluebell polka'

R 4144 Mar 56 'Concetta / Handyman'

R 4162 Apr 56 'No other love / The headless horseman'

R 4229 Oct 56 'Whatever will be, will be / Lay down your arms'

R 4235 Nov 56 'Chorus from film War and Peace / The Christmas tree'

R 4250 Dec 56 'Rock around the clock / Giddy-up-a ding dong'

R 4272 Feb 57 'Elizabethan serenade / Red cloak'

R 4297 Apr 57 'I'll find you / Skiffling strings'

R 4349 Sep 57 'Swedish polka / Lingering lovers'

R 4391 Jan 58 'Colonel Bogey - The river Kwai march /

Laughing sailor'

R 4448 Jun 58 'Jumping jupiter / Indiscreet'

R 4480 Oct 58 'Wagon train / Josita theme from film Sea Fury'

R 4508 Nov 58 'Latin lovers / Blue grotto'

R 4537 Mar 59 'The Whirlpool theme / Herman's theme from Whirlpool'

R 4608 Nov 59 'All strung up / Lolita'

R 4632 Feb 60 'Tracy theme / My girl'

R 4649 May 60 'The girl from Corsica / The singing piano'

R 4663 Jun 60 'Love theme from Ben Hur / Theme from The Unforgiven'

R 4687 Sep 60 'Walin' down to Washington / Sunshine cruise'

R 4718 Dec 60 'Wedding dance / Windows of the East'

R 4760 Mar 61 'Venus waltz / El Morocco tea rooms'

R 4787 Jun 61 'Theme from Romanoff and Juliet /

Pleasure Island'

R 4821 Oct 61 'Murder she says / Double Scotch'

R 4892 Apr 62 'Theme from The Village of Daughters / The Cafe Royal waltz'

R 4962 Dec 62 'Hot sand / Theme in blue'

R 4994 Mar 63 'Kill or cure / Panatella'

R 5053 Sep 63 'Moonstrike / Midsummer madness'

R 5083 Nov 63 'Ladies who do / Mexican pirate'

R 5146 64 '633 Squadron / Love theme from 633 Squadron'

R 5181 64 'Girl with a dream / Of human bondage'

R 5239 65 'The fat man / Colonel Schmendrick'

R 5394 65 'Theme from The Early Bird / Theme from The Alphabet Murders'

R 5501 66 'Operation crossbow / The trap'

R 5618 67 'The magnificent two / Venus waltz'

STATESIDE

SS 422 65 'Those magnificant men in their flying machines / Arizona'

UNITED ARTISTS

UP 35040 69 'The Battle of Britain theme / Luftwaffe march'

E.M.I.

EMI 2156 74 'Minuet in blue / Carnforth practice'

EMI 2536 76 'Dickens of London / Return my love'

The GOONS

Certainly not a vocal group and only Harry Secombe would rate an entry in any musical directory, but The Goons did make several records during the fifties. Four individual and inventive comedians, Peter Sellers, Spike Milligan, Michael Bentine and Harry came together in an experimental BBC radio series called 'Crazy People' that was first broadcast on 28th May 1951. The team were billed as "radio's own crazy gang, the goons" and when a new series returned in January 1952 it did so as 'The Goon Show'. Musical content of the show was provided by The Stargazers, The Ray Ellington Quartet, Max Geldray on harmonica and Stanley Black conducting the BBC Dance Orchestra.

By November 1952 and the third series, Michael Bentine had left and Wally Stott had taken over as musical director. It was Wally's brilliant musical effects and on-the-spot compositions that did much to enhance the crazy humour of the show. The last series ended in February 1960.

The following list of recordings only includes those credited to The Goons or characters from the show. Some individual members also made solo records not listed here.

The Goons Recordings DECCA

F 10756 Jun 56 'Bluebottle blues / I'm walking backwards for Christmas'

F 10780 Sep 56 'The ying tong song (with Doreen Hume) /

Bloodnok's rock and roll call'

PARLOPHONE

R 4251 Dec 56 (with Eric Sykes & Pat Clarke) 'My September love / You gotta go oww'

orch) (acc by Reg Owen

(there was an earlier Parlophone recording scheduled to be R4046, a send up of two popular hit parade songs, 'Unchained melody' and 'Dance with me Henry'. Recorded June 1955 it would have been the first Goon disc, but due to legal reasons it didn't emerge until a Peter Sellers compilation in 1990)

DECCA

Kenny GRAHAM

Kenny was brought up on music, being taught to play banjo and saxophone by his father. Born in 1924, by the outbreak of war he was just about to begin a professional career in the business. This was put on hold for a few years, but come the late forties he could be found in the ranks of bands led by Nat Temple, Ambrose, Nat Gonella and many others.

By now a fine tenor sax player and arranger, he made several attempts during the 1950's to keep his jazz orientated Afro Cubists group going but due, usually, to a lack of suitable musicians it was an uphill struggle that often failed. Formed in April 1950 to put some beat into the normally strict tempo sound at Wimbledon Palais, the Afro Cubists also provided some heat, often having fire eater Chief Mekeweh as part of their act. Two months later they toured a series of one night stands but in September were back in London and resident at the newly opened Club Flamingo, off Leicester Square. On 18th November the Afro Cubists made their radio debut on a 15 minute programme devoted to "music in the modern style" produced by Jimmy Grant.

Following several further short term residencies, including Edinburgh's West End Restaurant and London's Studio '51' Club, the Cubists disbanded early in 1952 and Kenny became lead tenor in the ranks of Eric Winstone's Band.

Six months later a re-formed Afro Cubists group were appearing around the jazz club circuit, but this time it was an even shorter life and in October 1952 Kenny joined the Jack Parnell band, replacing Ronnie Scott. And so it went on for much of the fifties, with Kenny jumping in and out of several named bands while in between fronting his own outfit. In the sixties, following a spell of poor health, he had more or less given up playing and settled down to composing and arranging for the likes of Humphrey Lyttleton and Ted Heath.

Over the years the Afro Cubists made several recordings on the Esquire label, with their July 1951 release of 'Dome of discovery' backed with 'Skylon' obviously influenced by the Festival of Britain.

As time went by, while concentrating on his arranging Kenny also worked as an electronics engineer, but in later years became something of a recluse and took a job as caretaker in a block of flats. He died on 17 February 1997.

Kenny Graham's Afro Cubists Recordings

ESQUIRE

| | | |
|-----------------|--------|---|
| 10-127 | Apl 51 | 'Mango walk / Pina coloda' |
| 10-147 | Jly 51 | 'Dome of discovery / Skylon' |
| 5-034 | Oct 51 | (with Lord Beginner) 'West Indians and the |
| | | steel band / Randolph |
| Turpin victory' | | |
| 5-041 | Oct 51 | " '1951 Festival of Britain / Fifty women |
| to one man' | | |
| 10-177 | Nov 51 | 'Chloe / Over the rainbow' |
| 10-207 | Mar 52 | 'Mike fright / Pip squeak' |
| 10-217 | Apl 52 | 'Cuban cannon / Kenny's jig' |
| 10-267 | Dec 52 | 'The peanut vendor / All the King's horses' |
| 10-277 | Feb 53 | 'Boom / Barbados' |
| 10-278 | Apl 53 | 'Jump for Joe / I'll remember April' |
| 10-287 | Apl 53 | "Take the 'A' train / A night in |
| Tunisia' | | |
| 10-297 | Jun 53 | 'Flamingo / Keni B sindika' |
| 10-357 | Jun 54 | 'Beguine / Bongo chant' |
| 10-387 | Aug 54 | 'Cotton tail / Fascinating rhythm' |
| 10-427 | Jan 55 | 'Jeepers creepers / Sunday Monday or always' |
| 10-437 | Mar 55 | 'The nearness of you / Lover come back to me' |
| 10-447 | May 55 | 'When your lover has gone / When a bodgie meets a widgie' |
| | | STARLIGHT |
| ST 013 | Aug 60 | 'Bequine / Bongo chant |

Gerry GRANT

Gerry was a small time band and musical comedy singer when Oriole signed him up for the Embassy label that they produced for the Woolworth Stores. He'd played in touring shows and had seasons as vocalist with George Crow at Weymouth and Scarborough and had been resident with Woolf Phillips at the Pigalle Restaurant in Piccadilly.

In October 1956, when Oriole first put him on disc, 25 year old bass baritone Gerry had been vocalist with the Felix King Orchestra at London's Colony Restaurant for about a year. He stayed in this job for most of the remaining fifties, broadcasting with Felix on a number of occasions. In 1959 he had a spell with the Basil Kirchin band, recorded for Parlophone as Dean Webb and then it was back to club work.

Gerry Grant Recordings
EMBASSY

WB 207 Oct 56 'Canadian sunset / Hello, young
lovers' *(acc by Johnny*
Gregory orch)

WB 221 Feb 57 'Friendly persuasion / Moonlight
gambler' *(acc by Johnny*
Gregory orch)

WB 240 Jun 57 'Around the world / We will make
love' *(acc by Ken*
Jones orch)

WB 253 Sep 57 'Island in the sun / White silver sand'
 WB 258 Oct 57 'Man on fire / Remember you're mine'
 (KJO)
 WB 271 Jan 58 'The story of my life / All the way' (acc
 KJO)
 WB 350 Aug 59 'High hopes' (not on reverse)

PAYNES POPPETS (single sided 45 rpm @ 1/9
 each)

Oct 58 'Baby didn't say'

PARLOPHONE (as Dean Webb)

R 4549 59 'Hey Miss Fanny / Warm your heart'
 R 4587 59 'Song of the moonlight / Give me
 more'

H.M.V.

POP 1182 63 'Baby take care / I know a girl'

Cyril GRANTHAM

Saxophone player and singer Cyril spent eight years with Geraldo's Orchestra at London's Savoy Hotel during the 1930's. They had first worked together at the Majestic Hotel at St. Annes near Blackpool when Cyril was 16. During the thirties he also recorded with the bands of Billy Cotton, Sydney Lipton and Jay Wilbur.

It was the outbreak of war that brought Cyril's renewed association with Geraldo to an end. Cyril joined the Royal Navy and, during a distinguished career, he rose to the rank of Lieutenant Commander and was awarded the DSC. His wartime responsibilities and rank were said by some to have influenced his post-war manner, where he was described as "often being rather aloof and something of a disciplinarian".

Once back in civvy street he lost no time in getting back into the business, joining Sydney Lipton's Grosvenor House Orchestra as vocalist and 2nd alto. By the close of the forties he was back with Geraldo, but in October 1950 he made his debut as a bandleader when he opened with a nine piece at the Dorchester Hotel, Park Lane. Laying down his saxophone he now concentrated on the vocals on which he was aided by cabaret singer Dusty Evans, later to be replaced by Diana Coupland.

Cyril was resident at the Dorchester until November 1958, when he moved over to Hatchett's Restaurant. Still a keen sailor, his catamaran was named 'Dorchester Girl'.

Cyril Grantham post-war Recordings

PARLOPHONE (vocal with Geraldo Orch)

F 2406 Apl 50 'The old master painter'
 F 2409 May 50 'C'est si bon'

Oscar GRASSO

Violinist on dozens of Victor Sylvester records, Londoner Oscar began playing the instrument at the age of six and led his first band at seventeen. He also recorded with various Phil Green bands, Harry Leader and Lew Stone. His first sessions were probably some with Syd Roy's R K Olians in 1933. Out of the recording studio he could usually be found leading West End club groups.

In 1941 Oscar made some solo violin sides for Parlophone accompanied by H Robinson Cleaver at the organ, and later in the decade recorded with his Intimate Music that could also be heard on late night radio.

Oscar died in 1982 aged 68.

Oscar Grasso Recordings

PARLOPHONE

(solo violin with H Robinson Cleaver
 organ)
 F 1855 Sep 41 'Star of love / Chanson indoue'
 F 1877 Dec 41 'Shadow serenade / Intermezzo
 (Provost)'
 F 1885 Jan 42 'Waltz-Time Medley : Sleepy lagoon /
 Parlez-moi d'amour / I'll see you
 again /
 Marcheta / Babette /
 Charmaine'

(Oscar Grasso Intimate Music)
 R 3066 Nov 47 'Fascination waltz / Skaters waltz'
 R 3075 Dec 47 'Destiny waltz / Maria Mari waltz'

COLUMBIA (solo violin)

DB 2647 Feb 50 'That dear old song / Casanova
 melody'
 (both from The
 Third Man)

ORIOLE (Intimate Music)

CB 1056 Dec 51 'Penthouse in Paris / Dream
 orchestra'

Johnnie GRAY

A big, six foot two and 15 stone, jolly man with a large handlebar moustache, Johnnie was more than once voted Britain's top tenor sax player during the 1940's. Born on 15th May 1920 in Coventry, as a boy he studied piano and cello but was more interested in sports. That was until his mother bought him a saxophone and by the age of 14 Johnnie was playing his first solos in school concerts.

When he left school he trained as an engineer in the machine tool trade while playing evenings in the local Rialto Casino Band. At the age of 18 Johnnie volunteered to join the R.A.F, but a flying accident injured his legs and he was discharged medically unfit in 1941. Resuming factory work, he joined a band led by pianist Billy Monk and while with them, at a 'Melody Maker' dance band contest, was awarded the top tenor prize. Part of the prize was a chance to appear on record and so he did, on one side of a Regal Zonophone single (MR 3665) recorded October 1942, playing 'Hanky panky'.

Offers of professional positions followed and Johnnie joined Lou Preager's Band at Wimbledon Palais. While at the Palais he also doubled in Frank Weir's Astor Club Seven only ever getting to bed as dawn was breaking. Also in the band at the Astor Club was pianist George Shearing and when he formed a Quintette to be resident at Hatchette's Restaurant, Johnnie was part of it. Over the next few years he played and broadcast with many of the top named bands. When Ted Heath formed his famous band

Johnnie was there and enjoyed several exciting years touring with Ted.

In 1950, tired of the constant travel, Johnnie left the Heath Band to settle in London, and joined Sydney Lipton's Grosvenor House Hotel Orchestra. But it wasn't long before he realised his ambition to lead his own outfit, and in January 1952 his five piece, with Geraldine Farrar on vocals, took up residency at Churchill's Club. Unfortunately this venture turned out to be short lived when the club was closed in June, following a court order over licensing irregularities. Within a month Johnnie and his boys were back in the same premises, now renamed The Georgian Club.

A year later his 10 piece 'Band of the Day' with new singer Kerri Sims was on the road playing one night stands. Being something of a comedian Johnnie was a natural to front his band in variety, and this he did on a nationwide music hall tour during 1954. A two month tour of US bases in Europe, with Irene Miller on vocals, followed.

Throughout the 1950's and 60's Johnnie's 'Band of the Day' toured extensively at home and abroad (including many visits to America), during which time they made several broadcasts and appeared on television. Unlike many bandleaders Johnnie welcomed Rock 'n' Roll, his rough roaring sax being just right for the medium, although the BBC didn't like it and refused to use him for a time. Despite that Johnnie said the rock years were financially very rewarding for him.

In the early sixties Johnnie capitalised on his engineering background by opening an instrument repair business in Denmark Street, and later expanded into a booking agency. During 1963 he was band leading on Atlantic crossings of the liner Queen Mary. An excellent musician, Johnnie was also in great demand as a session player and it was in this direction that most of his later work was directed. He became friendly with Dorothy Squires and worked on most of her later concerts.

Retirement eventually came for Johnnie during the eighties when his arthritic legs could no longer stand the pace. In April 1994 he made headlines in the national papers when he became part of a political argument after he received a letter from his local health authority refusing him treatment for his arthritis on the grounds that at 73 he was too old. Still active in 1996 he gave a great performance at the Memory Lane magazine annual party.

During the 1940's Johnnie recorded with several bands including those of Ted Heath, Ambrose and Lou Preager. In 1958 he made a couple of rock style solo records for Fontana and also appeared on Melodisc playing cha cha rhythm with his 'Chunks of Meta' group.

Johnnie Gray Recordings

DECCA (his Band of the Day with the Stargazers)

F 10594 Aug 55 'Close the door / I've got four big brothers'
F 10924 Aug 57 'Hot diggity / Rockin' and rollin'

FONTANA (with Ken Jones orch)

H 123 Apl 58 'Tequila / Big guitar'
H 134 May 58 'Apache / Zach's tune'

MELODISC (Johnnie Gray's Chunks of Meta)

1500 Dec 58 'Any old iron cha cha / Cocktails for two cha cha'
C.B.S.

201745 65 'Betrayed / Javas'

Paula GREEN

Paula was frequently heard on radio throughout the thirties and forties, but received a six month ban by the BBC in September 1938 for daring to broadcast on the commercial Luxembourg and Normandy stations.

Paula, born Cheshire in 1917, began work as a shorthand typist and had worked as a secretary in Eastbourne where she sang evenings with the Cecil Sapseid Band at a local cafe. Eventually her confidence took her to the bright lights of London and she spent four years singing with Marius Winter's Band. In 1937 she was the singing compere at Radiolympia - the annual radio exhibition - and a year later was recording and broadcasting with Felix Mendelssohn.

During the war years Paula was part of the regular team on the very popular comedy series I.T.M.A., where she not only added a song but also joined Tommy Handley in the humour. She also toured widely for E.N.S.A, entertaining servicemen in India and the Far East, and even sang with Glenn Miller's Army Band.

After the war she continued to be popular on radio including her own series 'Fly Away Paula' and 'Remember When' with pianist Hamish Menzies, but seemed to do little else. One report credited her as being an excellent radio vocalist, but having little stage personality. For a time she went all out to prove herself as a bandleader, fronting a 10 piece all male outfit (led by Peter Akister) that doesn't appear to have lasted very long.

By the early fifties Paula was playing many dates on the Continent and on 1st April 1952 opened at the Kafe Carioca Club at Garmisch in Germany at the start of a tour that went on for over a year. After that Paula, then in her mid-thirties, seemed to disappear from the show-business scene.

A 1997 request to a newspaper information column for news of her later career brought her own answer. By the late fifties she had returned to office work as a telephonist with the GPO in Kingston, Surrey, retiring at the age of 61. She added that she was now aged 80, married for 25 years and still leading an active life with her family in Surrey.

Paula Green Post War Recordings

COLUMBIA

(First nine discs as Paula Green and her orchestra)

FB 3075 Jan 45 'When they ask about you / Do you believe in dreams'
FB 3084 Jan 45 'Tico tico / What a difference a day made'
FB 3092 Mar 45 'Some other time / Little star'

FB 3099 Apl 45 'Till all our prayers are answered /
I'm gonna love
that guy'
FB 3106 May 45 'More and more / Love is a kiss'
FB 3128 Aug 45 'Dream / Ac-cent-tchu-ate the positive'
FB 3143 Oct 45 'Counting the days / There! I've said it
again'
FB 3158 Nov 45 'Symphony / I'm in love with two
sweethearts'
FB 3172 Jan 46 'Let's keep it that way /
On the Atchison Topeka and the Santa
(remainder as Paula Green with orchestra)
FB 3197 Apl 46 'It might as well be spring /
I don't want to be
loved'
FB 3236 Sep 46 'Do you love me /
You're nobody till somebody
loves you'

Philip GREEN

Piano and accordion playing Phil Green studied arranging at Trinity College of Music and went on to become a big name in British film music. Along the way he was musical director of several stage musicals and led the backing orchestra for numerous solo artists on disc while regularly broadcasting.

It was Phil's composing - arranging skills that were always to the forefront and it was no surprise when the Rank Organisation made him their musical adviser. He scored the music for well over 200 films, much of the work done at an apartment he had in Tangiers. Films he was associated with included 'A Man About the House', 'The Franchise Affair', 'Saints and Sinners', 'Murder Without Crime', 'Innocent Strangers', 'Rooney' and 'The Square Peg'.

In the late sixties he went to live in Ireland and became very interested in church music. It was there, in Dublin, that he died on 6th October 1982, survived by his wife Dorothy Morrow, a former vocalist who had sung with his band back in the early days.

The Rust - Forbes book 'Dance Bands on Record', informs us that Phil began his recording career in April 1935 with a small rhythm group playing a Fox Trot Medley. Over the following years he appeared on disc under several disguises. He led the Darktown Strutters, was the Bravor Dance Orchestra, the Seven Kings of Rhythm, the Cuban Caballeros and Don Miguel and his Cuban Music among others. During the early forties his orchestra recorded a long string of titles (mainly medleys) for Decca's MW (Music While You Work) series. He also backed many solo artists on record including Robert Wilson and Gracie Fields.

Philip Green Orchestra Post War Recordings

DECCA (Concert Orch)

F 8586 Jan 46 'Rhapsody in Blue (Ronnie Selby
piano)'
F 8891 Jun 48 'Slaughter on Tenth Avenue (Pat Dodd
piano)'

H.M.V.

B 9628 Mar 48 'Romance / White orchids'
C 3691 Jan 48 (12 inch) 'Annie Get Your Gun selection'

M.G.M.

MGM121 Apl 48 (with Arthur Sandford piano)
'Cornish
Rhapsody' (2 parts)
MGM140 Aug 48 'Scherzo (with A.S. piano) / La
maja de Goya'
MGM147 Sep 48 'Dream of Olwen (with A.S.
piano) /
Stringopation'
MGM155 Nov 48 'La golondrina / Mandolins in
the moonlight'
MGM169 Feb 49 'Teddy bears picnic / The
mosquitos parade'
MGM180 Apl 49 'Exotica / Running off the rails'
MGM202 Jun 49 'Sensation for strings /
Ragamuffin'
MGM221 Sep 49 'Gaelic fantasia' (2 parts)
MGM244 Jan 50 'Elegie / Serenata'
MGM537 Aug 52 'Cuban nightingale / Melody in
moccasins'

ORIOLE (directing the Cuban Caballeros)

CB 1011 50 'The parrot / Os quindins de yaya'
CB 1012 50 'Maria my own / Frenesi'
CB 1013 50 'When I love I love / Tico tico'
CB 1014 50 'Brazil / Passo du kanguru'
CB 1015 50 'Adios Marquita Linda / You are
always
in my heart (v. Dorothy
Morrow)'
CB 1016 50 'Rancho serenade / Mexico (v. D.M)'

PARLOPHONE

F 2444 Jan 51 'Let's go to the pictures / Saloon bar
rag'
R 3712 Jly 53 'Caravan / Ruby'
R 3735 Sep 53 'Spin, spin (v. Jean Campbell) /
My Normandy (v.
Charles Rosso)'
R 3745 Oct 53 'Stardust / Hush-a-bye'
R 3760 Nov 53 'Spanish affair / The bullfighter'
R 3797 Jan 54 (dir The Cameo Players) 'Vanity fair /
The
park plaza'
R 3808 Feb 54 'Tenderly / My beautiful lady'
R 3862 May 54 'Red shawl / Sally'
R 3941 Nov 54 'Wagon trail / La vie en rose'
R 3942 Nov 54 (with Laddie Busby tmb.) 'Laddie's
blues /

Romance'

R 3956 Dec 54 'Song of the Barefoot Contessa /
Mexican
madness'

COLUMBIA

DX 1716 Jan 51 (with Wilfred Pickles & Kathleen
O'Farrell)
Songs - No.2'
DX 1724 Apl 51 'Ha'penny Breeze film theme / La
violetera'
DX 1816 Feb 52 'Vocal gems from Rainbow Square'
DB 3701 Dec 55 'Trinidad / Dizzy fingers'
DB 3796 Jly 56 'Sadie's shaw / The March hare'
DB 3900 Mar 57 'Dorothy / The merry mountaineer'
DB 4016 Oct 57 'The Ha'penny Breeze theme / Back
street'
DB 4851 Jly 62 'Always on my mind / Tiara tahita'
DB 4964 Feb 63 'Theme from Lawrence of Arabia /
My heart
remembers'

TOP RANK

JAR 112 Apl 59 (leading Pinewood Studio Orch) 'Tiger
Bay /

'Sapphire (with Johnny Dankworth)'
 JAR 355 Apr 60 'League of Gentlemen / Golden Fleece'
 JAR 361 May 60 'French horn blues / Elevator ride'
 JAR 532 Jan 61 'The singer not the song / Anacleto's theme'

Johnny GREGORY

A first class arranger with a preference for Latin American music, Johnny started in the business playing violin and guitar, and adding vocals in bands led by his father Frank Gregory. Accordionist Frank had been a member of Quaglino's Quintet from 1932 - 1941 and later led his own groups at The Normandy Hotel in Knightsbridge and Skindies Hotel, Maidenhead.

In February 1948 Johnny was fronting one of his father's bands, the Gregory Continental Quintet, resident at The Knot Restaurant, Leicester Square. The Knot, in the basement, was one of the few parts of the old Cafe Anglais still functioning following bomb damage during the blitz. The name of the group reflected its multi-themed, multi-language style that benefited from some popular LA vocals from Johnny who also provided many of the arrangements.

Branching out on his own in the early fifties, Johnny was soon in great demand as an arranger and as such worked for several record companies, either backing solo artists or leading a studio orchestra on instrumental numbers. He was the original musical director on the Woolworth Store's Embassy label.

During the late fifties' Cha Cha craze Johnny turned up on Fontana as Latin American bandleader Chaquito, while on Oriole he was Nino Rico. (Rico was a popular nom-de-plume - Ted Heath used the name Luis Rico when he wrote 'Cha-cha baby' - not surprising really!).

Johnny Gregory led Orchestra Recordings
(not including those backing solo artists)

POLYGON

P 1171 Jun 55 'The watermill / Elaine'

PYE

N 15015 Dec 55 'Tango capriccioso / The forget-me-not waltz'

N 15124 Feb 58 'Venice / Deep velvet rose'

EMBASSY (leading the Embassy Orchestra and Singers)

WB 212 Nov 56 'Vocal gems from The King and I'
 WB 214 Nov 56 'Vocal gems from Guys and Dolls'
 WB 233 Mar 57 'Vocal gems from Kismet'
 WB 268 Mar 58 'Vocal gems from Pal Joey'
 WB 280 Apr 58 (Johnny Gregory Sextet) 'Tequila / The swingin'
 shepherd blues'

ORIOLE (as Nino Rico orch)

CB 1463 Oct 58 'Cha cha cah / Rico vacation'
 CB 1474 Nov 58 'Baffi / Nunca'

FONTANA (Chaquito recordings listed under that heading)

H 104 Jan 58 (with Tommy Reilly) 'Barnacle Bill's hornpipe' / Count five and die'
 H 251 May 60 (J.G. Cascading Strings) 'Theme from Sons and Lovers / Honky tonk train blues'
 H 286 Dec 60 'Bonanza / Maverick'
 H 288 Jan 61 'Wagon Train / Bronco'
 H 289 Jan 61 (The Gregory Strings) 'Where the hot wind blows / Third Man theme'
 H 337 Oct 61 'Succo succo / Echo Four-Two'
 H 341 Oct 61 'Route 66 / M-Squad'
 H 356 Jan 62 'Here and now / Our house'
 H 363 Jan 62 'Perry Mason theme / A Thunder of Drums theme'
 H 378 Feb 62 (The Gregory Strings) Theme from The Roman Spring of Mrs. Stone / Tears'

UNITED ARTISTS

UP35803 Mar 75 'She / Jaguar'

PHILIPS

6006495 Jan 76 'Streets of San Francisco / Cannon'

Larry GRETTON

Born in Leicester he began his career singing with various lesser known bands in the Midlands, including Al Washbrook at Nottingham's Victoria Ballroom and Arthur Rowberry at the Sherwood Rooms. During the war Larry worked in a munitions factory at Derby and while there sang with Smiling Johnny Smith and his Out of the Clouds orchestra at the Plaza Ballroom.

Having been "discovered" by Carroll Levis, during the early fifties he worked with Stanley Black and Ken Mackintosh, but his big break came when he replaced Howard Jones as vocalist with the Joe Loss Orchestra in May 1955. Appearing alongside Joe's other great singers, Rose Brennan and Ross McManus, Larry, who also played guitar, stayed with the band until 1988. Even then he would often go back for the occasional concert, his last being at Derby Assembly Rooms in 1993 when he was 71.

Larry died on 9th May 2001 at his home in Nottingham, survived by his wife June, who he had met while singing at the town's Victoria Ballroom over sixty years previous.

Despite his long tenure with the Loss orchestra, the only recording I can trace is the following duet with Ross McManus.

H.M.V.

POP 1231 63 (with Ross McManus & Joe Loss Orch)

'Loddy lo'

Group One

A vocal group formed in 1956, the initial line up was two Australians Wally Carr and John Beaton, a Canadian Frank McKay, a Scot Tony Russell with pianist Gordon Cornish. An early

broadcast was on Henry Hall's 'Guest Night' on 24th March and from April they were regulars on the series 'Back With Braden'.

By July Group One were on the road touring in variety and in October featured with the Bob Miller Orchestra and Marion Keene at the Miss World contest. Further radio and television exposure plus a tour in the Cyril Stapleton Showband Show kept them busy. Record companies used them as backing group (with Marie Benson on Philips and on Alma Cogan's 'Fabulous' for HMV) and in March 1958 H.M.V gave them their first solo sides.

Described as "a visually entertaining group" they were busy touring, supporting big name stars, at least into the early sixties.

Group One Recordings
PHILIPS

PB 600 Jly 56 (with Marie Benson) 'Sweet Fanny Adams /

Does

you do'
H.M.V.

POP 367 Jly 57 (with Alma Cogan) 'Fabulous'
POP 463 Mar 58 'She's neat / Give me the simple life'
POP 492 Jun 58 'Chanson d'amour / Londonderry air'

Dennis HALE

Despite an "easy on the ear" voice that had been favourably compared to that of Frank Sinatra, Dennis never did manage to make any great impression on the fifties music scene. Born at Brighton in the early twenties, he was always interested in show-business and took part in amateur shows doing impressions and comedy. On leaving school he worked as a salesman for a while before being called up for war-time service with the Royal Artillery.

During his army days, where he rose to the rank of Sergeant-Major, Dennis appeared in camp concerts and added singing to his other talents. By the time demob came in 1945 he had made the decision to follow a musical career.

His first employment in that direction was singing in the chorus of a production of 'The Student Prince' and he also toured Scotland with the Tommy Samson Band. Before long he had joined Teddy Foster's Orchestra as a member of The Rhythm Choir. Promoted by Teddy to a solo vocal spot Dennis was seen by Eric Winstone and in December 1946 left Foster, signed up by Winstone's New Century Artists agency. During the summer of 1947 he was with Eric's band at Butlin's Pwllheli Holiday Camp, where not only his voice but his fun-filled friendly manner scored well with campers.

Impressed, Eric Winstone chose Dennis, who couldn't even read music, to front the resident band he was installing at Brighton Aquarium Prince's Ballroom in March 1948. This was the band that gave a 16 year old Alma Cogan her introduction to show-business when she joined them as resident vocalist. On 15th November 1948 the band got its first national broadcast on 'Band Parade', going down so well it was back on again 11th December with Bette Roberts vocalising.

In January 1949 the 12 piece outfit moved to Southsea's Savoy Ballroom for a three month stay. The outfit then played one-night-stands until May, when Dennis disbanded and returned to freelancing. He aired on Geraldo's 'Tip Top Tunes' broadcasts, and did a short tour in the revue 'Coffee and Cream' that featured a mix of white and coloured artists backed by Leslie Hutchinson's band. By the end of June he'd joined the Oscar Rabin Band replacing Jack O'Hagen, adding his vocal talents to those of Marion Davis and Marjorie Daw.

Dennis stayed with Oscar over three years, during which time he made several recordings with the band and his first solo disc. Recorded for Parlophone in January 1952, with the Philip Green Orchestra and The Peter Knight Singers, it coupled Eddie Fisher's hit 'Turn back the hands of time' with a song that was quite successful for Jimmy Young and Lee Lawrence, 'Only fools'.

In 1953 Dennis left Rabin to play a solo act in variety, making his debut in his home town at Brighton Hippodrome on Monday 1st March. Two months later he was back in dance band harness singing with the Jack Parnell Music Makers. With Jack he again toured in variety as part of the not too successful 'Jazz Wagon' package. Also featuring Marion Davis, Annie Ross, Mike McKenzie and a dance group in a colourful fast moving spectacle, it only really succeeded in proving that music hall audiences were not ready for a mainly jazz based show.

Still with the band in 1955, Dennis joined Jack on his 'Variety Fanfare' tour of South Africa with Eve Boswell. Back in Britain in May, he once again took up his solo variety act working theatres across the country. In November he made his London variety debut at Finsbury Park Empire, doing a mixture of song and comedy including Harry Champion's 'Any old iron' and G.H.Elliott's 'Lily of Laguna'.

He made television appearances on the BBC's 'Music Shop' and ITV's 'Off the Record', and on Monday 7th May 1956 joined Alma Cogan, Ronnie Hilton, Shirley Abicair and The Ken-Tones on the BBC 'Festival of British Popular Song'. On record he followed up his run on Parlophone that included another Eddie Fisher hit 'Anytime', with a trio of discs from Decca that includes my own favourite 'Tina Marie'. Despite some competent performances on disc Dennis never had a big hit record.

Having enjoyed his earlier short visit to South Africa, by 1957 he had moved there and was leading his own band at Ciro's Club, Johannesburg, later taking up a similar residency in Durban. Having established himself on the African Continent, Dennis's new found success was cut short when, aged only 38, he was killed in a road accident in Northern Rhodesia during September 1960.

His widow Tina with sons Paul and Robert returned to live in Brighton. Dennis and Tina had been at school together, but lost contact until they met by chance when she turned up in the audience of a Teddy Foster show.

Dennis Hale Recordings

REGAL ZONOPHONE (with Teddy Foster Orch)

MR 3759 Jly 45 'A little on the lonely side'

PARLOPHONE

(first seven discs with Oscar Rabin Band)

F 2389 Dec 49 'Sweet as you'

F 2404 Apl 50 (with Marian Davis) 'Why not now? / Don't

cry Joe'

F 2429 Oct 50 'Mona Lisa / Sam's song'

F 2447 Jan 51 'Just say I love her'

F 2455 Apl 51 'Patricia / List'nin' to the green grass grow'

F 2469 Sep 51 (with Marjorie Daw) 'The bridal waltz'

F 2476 Nov 51 'The world is mine tonight'

R 3476 Jan 52 'Turn back the hands of time (with Peter

Knight Singers) / Only fools' (acc by Phil Green

Orch)

R 3506 Mar 52 'Anytime / Weaver of dreams'

R 3539 Jun 52 'To be worthy of you / Dancing with tears in my eyes'

R 3571 Sep 52 'Wonderful / I waited a little too long'

R 3630 Jan 53 'Why don't you believe me / The young in heart'

(next four discs with Jack Parnell Orch)

R 3821 Feb 54 'Devil eyes'

R 3852 Apl 54 'Blowing wild'

R 3870 Jun 54 'The bandit'

R 3978 Feb 55 'The butterscotch hop / S'posin'

DECCA

F 10554 Jly 55 'Sweet and gentle / Walk with me forever'

F 10623 Oct 55 'Tina Marie / The longest walk' (acc by Johnny Douglas

orch)

F 10674 Jan 56 'Stealin' / It's almost tomorrow' (acc JDo)

Adelaide HALL

Still singing at the age of 90, Adelaide enjoyed over seventy years in show business. Born 20th October 1901 in Brooklyn, New York, the daughter of a respected music teacher, she first took to the stage while still at school. In 1921 she was appearing at the 63rd Street Theatre in the all-black revue 'Shuffle Along', a show that featured Josephine Baker and Paul Robeson. Adelaide was then in 'Running Wild' before touring Europe in 'Chocolate Kiddies'.

Having been spotted by Broadway producer Lew Leslie, he asked her to take over the lead in his show 'Blackbirds' when its popular star Florence Mills died suddenly in November 1927, aged only 32. Adelaide recorded songs from the show for Brunswick, although her first record session had come a month earlier, a haunting version of 'Creole love call' with Duke Ellington's Orchestra.

In 1931 she came to London to appear at the Palladium and Cafe de Paris and while here made some recordings for Oriole. Back in New York she starred at the Cotton Club, recorded with pianist Art Tatum and again worked with Duke Ellington.

During 1934 with her husband, Trinidadian ex-merchant seaman Wilbur 'Bert' Hicks, she again toured Europe becoming a huge hit at the Moulin Rouge in Paris, where the couple settled down and opened their own club The Big Apple. In 1938 they moved to Britain where Adelaide

appeared in C.B. Cochran's Drury Lane production 'The Sun Never Sets'. They took over The Old Florida Club in Mayfair and installed possibly the first Hammond organ to be used in a night club, played by the African pianist Fela Sowande.

During the war years, her club having been destroyed in an air raid, Adelaide worked extensively for ENSA and made several records on the Decca label accompanied on organ by Sowande. She also recorded with the famous organist Fats Waller. Adelaide appeared in films including the 1940 Technicolor drama 'Thief of Bagdad' that was started in Britain but had to be finished in Hollywood. After the war she continued to play cabaret and variety, made several tours of the Continent and was a familiar voice on radio where she often sang with the Joe Loss Orchestra and was a regular on the series 'Harlem Nocturne'.

From March 1951 Adelaide began an 18 month run playing a dresser in Cole Porter's musical 'Kiss Me Kate' at London's Coliseum Theatre. On 29th October that year she was one of the stars on the Royal Variety Performance at the Victoria Palace Theatre. Following up 'Kiss Me Kate' with another musical, Adelaide opened September 1952 in 'Love from Judy' at the Saville Theatre. Co-stars included Johnny Brandon and Jean Carson and between them they recorded songs from the show on a pair of Columbia 12 inch 78's. She toured with the show until 1956 before taking a well earned six months' rest, making her first return visit to her native US in 15 years. In 1957 she was back on Broadway with Lena Horne in the production 'Jamaica'.

Adelaide continued to perform on both sides of the Atlantic through to the 1980's and repeated her 1927 vocal of 'Creole love call' at a memorial service held for Duke Ellington in 1972. She was still singing at a concert held to celebrate her 90th birthday.

Adelaide died 7th November 1993 at Charing Cross Hospital, aged 92.

Adelaide Hall recordings

H.M.V.

B 4895 Oct 27 'Creole love call' (acc by Duke Ellington orch)

B 4966 Oct 27 'The blues I love to sing' (acc by Duke Ellington orch)

ORIOLE

(acc by Francis Carter or Benny

Payne piano)

P 103 Sep 31 'Doin' what I please / Rhapsody in love'

P 108 Sep 31 'Too darn fickle / I'm red-hot from Harlem'

P 109 Sep 31 'I got rhythm / Baby mine'

BRUNSWICK

4031(US) Aug 28 'I must have that man / Baby' (from Blackbirds of 1928 acc by

Lew Leslie

Blackbirds orch)

01217 Sep 31 'Minnie the moocher / Rhapsody in love'

(

piano acc)

01307 Sep 31 'Too darn fickle / I got rhythm' (piano acc)

| | | | | | |
|-------------|--------|--|-------------------|--------|---|
| 01348 | Aug 32 | 'Strange as it seems / I'll never be the same' | F 8092 | Mar 42 | 'A sinner kissed an angel / Why don't we do |
| | | | | | this more |
| inst acc) | | | often' (orch acc) | | |
| 01442 | Aug 32 | 'You gave me everything but love / This time it's love' | F 8118 | May 42 | 'Tropical magic / Intermezzo (Provost)' () |
| (piano acc) | | | F 8263 | Feb 43 | 'My devotion / Sharing it all with you' |
| 01519 | Jan 33 | 'I must have that man / Baby' (acc by Duke Ellington orch) | F 8292 | Apl 43 | 'Let's get lost / As time goes by' (acc by Wilbur orch) |
| | | H.M.V. | | | Jay |
| B 8849 | Aug 38 | 'That old feeling / I can't give you anything but love' (acc by Fats Waller organ) | F 8362 | Nov 43 | 'I don't want anybody at all / I heard you Wilbur Orch) |
| | | DECCA | | | cried last night' (acc by Jay) |
| | | (first ten discs acc by Fela Sowande electric organ plus drums) | F 8467 | Sep 44 | 'Sophisticated lady / I'm getting sentimental over you' (acc by Phil Green Rhythm on Reeds) |
| F 7049 | Apl 39 | 'I have eyes / I promise you' | F 8517 | Apl 45 | 'I'm gonna love that guy / There goes that song again' (acc by Jack Penn Orch) |
| F 7083 | May 39 | 'Deep purple / Solitude' | | | COLUMBIA (DX = 12 inch DB = 10 inch) |
| F 7095 | Jun 39 | 'A new moon and an old serenade / Our love' | DX 1771 | Aug 51 | (part of <i>Vocal gems from Showboat</i>) 'Can't help lovin' that man / Bill' |
| F 7121 | Jun 39 | 'Don't worry 'bout me / Taint what you do | DB 2928 | Oct 51 | 'Vanity / How many times' (acc by Ray Martin orch) |
| | | (it's the way that you do it) | | | DX 1853 Nov 52 (from musical voodoo) |
| F 7132 | Jul 39 | 'Transatlantic lullaby / I get along without you very well' | DX 1854 Nov 52 | | 'Love From Judy' 'Kind to animals' |
| | | | | | PHILIPS |
| F 7272 | Oct 39 | 'Moon love / Yours for a song' | PB 219 | Jan 54 | 'Hush-a-bye / A touch of voodoo' |
| F 7304 | Jan 40 | 'I poured my heart into a song / Day in day out' | ORIOLE | | |
| F 7305 | Jan 40 | 'My heart belongs to daddy / Have you met Miss Jones' | CB 1556 | May 60 | 'Common sense / Bluebird on my shoulder' |
| | | | | | Henry HALL |
| F 7340 | 40 | 'Serenade in blue / Fare thee well' | | | |
| F 7345 | 40 | 'The lady is a tramp / Where or when' | | | |
| F 7430 | 40 | 'Don't make me laugh / Careless' (acc by | | | |
| | | | | | |
| | | Robin Richmond organ, Gerry Moore piano | | | |
| | | & Al Craig drums) | | | |
| F 7460 | 40 | 'Begin the beguine / Chlo-e' (orch acc) | | | |
| | | (following discs acc by small instrumental group) | | | |
| F 7501 | 40 | 'This can't be love / No souvenirs' | | | |
| F 7522 | Jun 40 | 'Shake down the stars / Who told you I cared' | | | |
| F 7583 | 40 | 'Fools rush in / Mist on the river' | | | |
| F 7636 | Nov 40 | 'All the things you are / I wanna be loved' | | | |
| F 7678 | Feb 41 | 'Good-night again / Trade winds' | | | |
| F 7681 | 41 | 'Our love affair / And so do I' | | | |
| F 7708 | 41 | 'Moon for sale / Yesterday's dreams' | | | |
| F 7709 | 41 | 'Room five-hundred-and-four / Ain't it a shame about Mame' | | | |
| F 7879 | Jun 41 | 'How did he look? / It's always you' | | | |
| F 7891 | 41 | 'Yes my darling daughter / The things I love' | | | |
| F 7918 | 41 | 'I hear a rhapsody / Mississippi mama' | | | |
| F 7942 | 41 | 'Moonlight in Mexico / I yi yi yi yi' | | | |
| F 8030 | Nov 41 | 'As if you didn't know / I take to you' | | | |
| F 8031 | Nov 41 | 'Minnie from Trinidad / Sand in my shoes' | | | |
| F 8043 | Jan 42 | 'I don't want to set the world on fire / My sister and I' (acc by Gerry Moore piano) | | | |
| F 8058 | Jly 42 | 'Song of the islands / Pagan love song' (acc by Roland Peache Royal Hawaiians) | | | |

By the time the 1950's arrived Henry had just about retired from actively leading a dance band, an occupation that he had pursued since the early twenties. Born in South London on 2nd May 1898 Henry was introduced to music right from the start, his parents being members of the Salvation Army. Encouraged to take up the trumpet he also took piano lessons. Henry later studied at Trinity College of Music and worked in the music copying department at Salvation Army headquarters.

After service in the Royal Field Artillery during World War One, Henry began playing piano for silent films before, in 1922, taking the position of pianist in the band at Manchester's Midland Hotel. Soon he had taken over as leader, and also met and married his wife Marjorie. The Midland was one of the hotels belonging to the London, Midland and Scottish Railway Company and in 1924 when they opened a new hotel at Gleneagles in Scotland, Henry became leader of the dance band there. It was from Gleneagles that he made his first broadcast and soon became a regular broadcasting band.

Tall, slim, always immaculate and with his horn rimmed spectacles an imposing figure, plus with his cultured voice it's not surprising that

the BBC, in 1932, looked to Henry as replacement for Jack Payne as leader of the BBC Dance Orchestra. He made his first broadcast with that band on 15th March 1932 and they played more than 2500 hours on air before Henry gave up the leadership in 1937. The Orchestra appeared on the Royal Variety Performance at the London Palladium on 8th May 1934.

Best remembered are his 'Guest Night' shows that began really by accident. During rehearsals for one of his music programmes, he asked some other artists who were also in the studios if they would be willing to appear between the musical items as surprise guests. They agreed and a new format was born. Guests on that first show in March 1934 were Flanagan & Allen, Anona Winn, Lupino Lane and Elsie and Doris Waters.

After giving up leadership of the BBC Dance Orchestra, Henry formed his own band and took to the road touring in variety during the war years and beyond. His vocalists included Betty Driver, Eva Beynon and Bob Mallin. In January 1948, fully committed to his 'Guest Night' programmes and increasingly involved in the business side of show business, he disbanded.

During the summer of 1948 he was in Blackpool with a new band, at the Grand Theatre presenting his own show 'Something In The Air' that starred Ted Ray, Syd & Max Harrison, Jill Manners and The Maple Leaf Four. Afterwards he took a revised version on tour under the title 'It's On The Air'.

Throughout the fifties Henry produced stage shows, while continuing his radio and television work. He presented a version of his TV show 'Face the Music' in variety around the country, including an eight week season at Brighton's Her Majesty's Theatre during the summer of 1953.

On 18th March 1955 his 'Guest Night' celebrated its 21st birthday with guests Elsie and Doris Waters (they were on the first show), Norman Wisdom (who made his first broadcast on G.N.), Beryl Reid (she introduced the 'Monica' character on G.N.) and Cyril Stapleton who had played violin in an early Henry Hall Orchestra.

On 9th May 1959 Henry's 35 years with the BBC were celebrated by a 60 minute radio show 'Here's To The Next Time' narrated by John Snagge. 'Here's to the next time' was of course the signature tune that we associate with Henry, but as Chris Hayes tells us in his book 'Signature Tunes', this was his signing off tune and he began his dance band broadcasts with another of his own compositions, 'It's just the time for dancing'.

Henry remained active in the business for many years before retiring to a flat in Eastbourne. He was awarded the C.B.E. in November 1970. Henry died on 28th October 1989 aged 91. He recorded many singles before the war, the first as the Gleneagles Hotel Dance Band in 1924, but apparently none afterwards, although he did back Donald Peers on disc.

Russ HAMILTON

Not just a singer, Russ was also a successful songwriter, a talent he claimed he discovered when writing poetry to a girlfriend during his National Service days in the R.A.F. Born Ronald Hulme (the name he retained for his songwriting) in Everton, a district of Liverpool, around the mid-

thirties, he was employed as a clerk in a metal box factory before and immediately after his service days.

Finding the life there rather dull, and keen to break into show-business, he applied to Butlin's for a job as a Red Coat. So the summer of 1956 found him wearing that bright scarlet jacket helping to organise the entertainment of guests at Butlin's Blackpool Hotel. Later, having moved to their Ocean Hotel near Brighton, Russ visited a London private recording studio with a view to recording some material for use on Butlin's internal sound system. Included were a couple of songs he had written himself and the recording engineer was astute enough to alert Jack Baverstock of Oriole Records. Soon he was listening to a play-back of the songs and Russ Hamilton the recording artist was born.

These same two numbers 'We will make love' and 'Rainbow' were issued as his first record in March 1957. Being an unknown, the disc was slow to start but with some radio exposure and Russ's own plugging on stage (he was touring variety theatres as a member of Butlin's Skiffle Group) by late May 'We will make love' had crept into the chart at No.29. A steady climber it was at No.2 by early August. Only Presley's 'All shook up', seven weeks on top, robbed Russ of his number one. (the fact that Oriole's factory closed down for two weeks annual holiday and shops ran out of copies of the disc obviously didn't help) In all 'We will make love' spent 20 weeks on the N.M.E. Top Thirty.

Released in America on the Kapp label, it was surprisingly 'Rainbow' that became the hit side coming a very favourable fourth on Billboards' "most played by D.J.'s" list, and reaching No.7 on the U.S. Top 100, at the time the highest position ever reached by a male U.K. singer. Russ was presented with a gold disc for the combined million sales on Jack Payne's 'Off The Record' television show on Friday 4th October 1957.

Russ's second record, another self penned effort 'Wedding ring', went straight into our charts but this time only managed to reach No.20 during its six week stay. This turned out to be the end of his brief hit parade success.

During the summer of 1957 Russ continued his Red Coat duties at Butlin's Clacton Camp, while appearing on the occasional Sunday concert. He made several flying visits to the States to appear on T.V, including the 'Big Record Show' presented by Patti Page.

Early in 1958 Russ was one of the record stars to appear in the film 'Six Five Special', a story built around the T.V. show. He sang 'I had a dream', one of the songs on his third disc. Now touring as a solo artist in variety, Russ was presented in April with the Ivor Novello award by the Songwriters Guild of Great Britain for his 'We will make love' being judged 1957's best selling and most played song. Television appearances included the BBC 'Six Five Special' and ITV Jack Jackson shows. During October he made a months tour of America, followed by similar visits to Malta, Cyprus and North Africa.

Despite any further hits on disc, even though he recorded for M.G.M. in Nashville during the early sixties, Russ continued to write songs and

perform with some success. He was still working Northern clubs in the early nineties.

Russ Hamilton Recordings
ORIOLE

CB 1359 Mar 57 'We will make love / Rainbow' (acc by Johnny
Gregory orch)
CB 1388 Sep 57 (with the Tunettes) 'Wedding ring' / I still
belong to you' (acc by J.G orch)
CB 1404 Feb 58 'Little one / I had a dream' (acc by J.G orch)
CB 1406 Feb 58 'I don't know why / My mother's eyes'
CB 1451 Jly 58 'Tip-toe through the tulips / Driftin' and
dreamin" (acc by Johnny
Gregory orch)
CB 1459 Sep 58 'September in the rain /
I wonder who's kissing
her now'
CB 1465 Oct 58 'Strange are the ways of love /
Things I
didn't say'
CB 1492 Mar 59 'The reprise of Tom Dooley /
Dreaming of you'
CB 1506 Jly 59 'My unbreakable heart / I found you'
CB 1508 Jly 59 'Smile, smile, smile and sing, sing, sing
/
Shadow'
CB 1527 Jan 60 'Mama / Things no money can buy'
CB 1531 Mar 60 'It's a sin to tell a lie /
Folk get married in
the spring'
M.G.M.

MGM1096 Oct 60 'Gonna find me a bluebird / Choir
girl'
MGM1127 Apl 61 'The lonesome cowboy / My love'
MGM1150 Jan 62 'Take a chance on me / I stand
around'

EMBER

EMB 184 Jan 64 'Loneliest boy in town / Valley of
love'
EMB 193 Apl 64 'We will make love /
No one can love
like you'
EMB 291 Oct 70 'Tomorrow / Rainbow'

OLD GOLD

OG 9053 Nov 80 'We will make love / Rainbow' (re-issue)

John HANSON

His good looks, black hair (reportedly dyed) and physique were just as important to John Hanson in his chosen career as was his first class deep tenor voice. From the fifties through to the eighties he dominated the light operatic segment of musical theatre.

Born John Stanley Watts on 31st August 1922 in Ontario, Canada, he came to Britain as a young lad, settling with his family in Scotland.. He studied classical music and made his first broadcast from Coventry, as John Watts, with Charles Shadwell and his orchestra when he was eleven. Further radio work included appearances with the BBC Variety Orchestra.

Graded unfit for military service he spent the war working in munitions while singing on charity concerts. By the late forties he had given up a job in engineering to become a full time singer. A professional audition for Michael North at the BBC secured him an appearance on a variety programme being compered by the popular announcer John Watt and so, to avoid confusion, he adopted his mother's maiden name becoming John Hanson.

It wasn't long before John's voice was regularly heard on radio in shows like 'Songs From The Shows', 'Variety Bandbox', 'Music Hall', 'Sing It Again', 'Ray's A Laugh' and Vic's Grill'. In October 1951 he made his first record on H.M.V. a new Tolchard Evans song 'I'll sing to you'.

John appeared on concerts with Mantovani's orchestra and toured in variety, for a while with the voluptuous Sabrina. In 1953 he was offered the lead in a touring production of 'The Desert Song' and so developed a passion for musical comedy that was to dominate the rest of his life.

In 1958 when rock and roll was sweeping the country, he went against the tide returning to his role of the Red Shadow in his own production of 'Desert Song' on a tour that played to packed houses across the country. In 1959 he led a company reviving 'The Student Prince'. Opening at Brighton Hippodrome in March it was scheduled to tour for 13 weeks, but due to public demand was extended to 33 weeks and only ended then because John was contracted for pantomime. He regularly appeared in panto from the fifties through to the eighties.

A regular on radio's 'Friday Night Is Music Night' he recorded a series of EP's for Oriole of songs from the programme. Often seen on television he had been on ITV's first variety show 'Channel Nine' on opening night Thursday 22nd September 1955.

In 1960 he took to the road again with 'The Vagabond King' spending the summer at Morecambe's Winter Gardens where the production alternated with 'The Student Prince' throughout the season. In later years he presented both musicals to Blackpool summer holiday-makers. Having conquered the provinces the late sixties found John entrenched in the West End, with 'The Desert Song' at the Palace theatre in 1967 and 'The Student Prince' at the Cambridge theatre the following year. For the latter he had written some additional songs to the score of Dorothy Donnelly and Sigmund Romberg.

Now at the top of his form the seventies saw the introduction of a new musical 'Smilin' Through', almost entirely written by Hanson himself. Based on a play by Jane Cowl and Jane Murfin, with the help of Constant Cox on re-writing the book, John was responsible for all music and lyrics. Opening at the Prince of Wales theatre on 5th July 1972 it was panned by the critics as being dated and over sentimental. It closed within a month. Some songs from the show are on a Philips album (6308095).

Obviously disappointed but undeterred he continued to present his revival shows, adding 'Lilac Time', 'Glamorous Nights' and 'Rose Marie' to the repertoire, and appeared on radio and television into the eighties. Failing health finally

forced him to give up performing, but he didn't remain idle and put his memories down on paper in his auto-biography 'Me and My Red Shadow'. John died on 4th December 1998 aged 76.

He recorded many albums of show tunes, but only a few singles, most of them for Woolworth's Embassy label.

John Hanson Recordings
H.M.V.

B 10161 Nov 51 'I'll sing to you / The world is mine tonight'
(*acc by Frank Cordell orch*)
& *chorus*
EMBASSY
(*all are selections of show tunes with*
Doreen
Hume and the Embassy chorus with
orchestra directed by Johnny Gregory)

WB 199 Sep 56 'Vocal Gems from Oklahoma : People will say
we're in love / Oh what a beautiful morning
/ The surrey with the fringe on top'
WB 200 Sep 56 'Vocal Gems from Carousel : You'll never walk alone / If I loved you / June is bustin' out all over'
WB 212 Nov 56 'Vocal Gems from The King and I : We kiss in a shadow / Hello young lovers / Shall we dance'
WB 214 Nov 56 'Vocal Gems from Guys and Dolls : Sit down you're rocking the boat /
Adelaide / A woman in love / Luck be a lady'
ORIOLE

CB 1496 Apl 59 'Roses of Picardy / Wunderbar'
PYE

N 15261 Apl 60 'Song of the vagabonds / Come boys'
PHILIPS

BF 1592 67 'Desert song / One alone' (*both from Palace theatre production of The Desert Song*)
BF 1680 Jun 68 'Do you love me / Golden days' (*both from Cambridge theatre production of The Student Prince*)
BF 1717 68 'My song of love for you / Don't go'

The Happy Wanderers

This was a group of street musicians who frequented London's West End theatredland from the late forties through to the sixties. They recorded a number of singles and several E.P's and L.P's for the Esquire label, and had a brief taste of stardom when they "came in out of the cold" to appear on stage of the London Palladium as part of the Frankie Vaughan Show season during the autumn of 1959. They also appeared

on Julie Andrews' TV show on 10th December 1959.

The personnel line up remained much the same over the years, William Longman trombone, George Franks trumpet, with three brothers, Victor, Arthur and Leonard Stahl, on two banjos and drums. A 1959 review of one of their L.P's in Disc magazine called them "a continuing embarrassing joke that just gets worse", but they carried on just the same.

The Happy Wanderers Recordings
ESQUIRE

| | | |
|--------|--------|---|
| 10-498 | Mar 57 | 'High society / Singing the blues' |
| 10.500 | | 'South Rampart Street parade / St. Louis blues' |
| 10-510 | | 'Don't fence me in / The happy |
| 10.520 | | 'On the quarter deck / Colonel Bogey' |

STARLITE

ST 027 Dec 60 'White Christmas / Jingle bells'

Doreen HARRIS

Doreen, an attractive redhead was described by Melody Maker's Chris Hayes as "having a voice with a richness that seems to wrap itself around you". She was born in London's East Ham in 1914, a near neighbour of, perhaps a better remembered singer, Vera Lynn. Both girls were members of Doreen's mother's singing-dancing troop The Kracker Kabaret Kids.

A big girl for her age, Doreen began touring in variety as a soloist when she was only ten, but when they found out her real age it was back to school. A few years later she was back on the boards doing a sister act with various partners. During this time she met theatre manager Leon Cortez, seventeen years her senior, and a close relationship developed.

By the late thirties Leon had formed his own accordion band, Leon Cortez and his Coster Pals, and they toured in variety with Doreen adding the vocal refrain. They even had their own radio series 'Appy Arf Our', that exploited Leon's comedy talents.

During the war Doreen toured for ENSA both as a solo artist and in partnership with Cortez. After the war it was back to variety with them both appearing in 'Babes in the Wood' at New Cross Empire in 1946. Doreen proved to be an excellent Principle Boy playing many panto seasons. By the late forties Doreen and Leon were going their own solo ways in variety. She sang with several named bands on radio and concerts and became a popular voice on programmes like 'Music Hall' and 'Workers Playtime' (she was on the 7th anniversary programme from Roundtree's chocolate factory on Thursday 27th May 1948). When appearing on stage Doreen was often billed as "Radio's Sweetheart of Song".

February 1952 saw her back in a revival on radio of the pre-war series 'Appy Arf Our', that now featured trumpeter-vocalist Nat Gonella, with Leon fronting a new Coster Band. The show went on tour around the country and was still on the road two years later.

By 1955 the personal relationship between Doreen and Leon has soured and she left him for Joe Durling, manager of Streatham Ice Rink. Within a couple of years she had given up show-business to join her new husband in running a pub at Croydon.

In the early seventies Doreen was encouraged by her old friend Nat Gonella to join an Old Time Music Hall show on tour around the country and, with Nat and pre-war comic Sandy Powell, played the 1972 summer season at the Gaiety Theatre, Douglas, Isle of Man. For several years afterwards she played long seasons in Holland and continued to perform into the eighties. She only gave up after the death of her husband Joe in 1982, retiring to a small flat in South Croydon. Doreen who spent her final years at Brinsworth House the Variety Artists Benevolent Home, died on 8th August 2003 aged 89

Doreen, who first recorded with the Coster Band in 1939, made a number of solo sides in the mid-forties, followed by just a few more during the fifties.

Doreen Harris Recordings from 1946

H.M.V. (with *Reginald Purseglove Music Makers*)

BD 1125 May 46 'Sweet dream to you /
Let by-gones be by-gones'
BD 1127 May 46 'Before you break my heart /
Who could love you like me'
BD 1136 Aug 46 'Grandfather's clock / When Alice Blue Gown met Little Boy Blue'
BD 1140 Sep 46 'There's no one but you /
When London is saying good-night'
BD 1146 Nov 46 'Sweetheart, we'll never grow old /

Pretending'
PARLOPHONE

F 2518 Jly 53 (with *Billy Thorburn's Organ, Dance Band and Me*) 'Is it any wonder / Just another polka'
R 3714 Aug 53 'Queen of ev'ryone's heart / Bells of home'
(with male chorus & acc by *Phil Green Orch*)
EMBASSY

WB 127 May 55 'Softly softly / Everlovin'

Jet HARRIS

Born Terrence Hawkins in July 1939, his dark hair and eyes and somewhat sullen look, made him well suited to the nick-name 'Jet' (although he actually got it from his speed on the sports field at school). He began playing string bass in groups around his home in Wembley and during the fifties played in Terry Dene's backing group, the Tony Crombie Band and was a member of The Vipers Skiffle Group.

It was in 1958 as part of a casual group playing at the Two I's Coffee Bar, that he was 'discovered'. Jet along with Hank Marvin, Bruce Welsh and Tony Meehan, other casual players at the Two I's, were asked to form a backing group for a new singer by the name of Cliff Richard.

First called The Drifters they soon became more widely known as The Shadows (a name suggested by Jet).

Playing bass guitar, Jet toured widely with the Shadows and gained something of a reputation for his excessive drinking. In April 1962 he left (or was he pushed?) to pursue a solo guitar-singer-actor career. He had already added a vocal on the Shadows' 1959 'Lonesome Fella' recording (a song written by Charlie Chester's 17 year old son Peter).

Touring with his Jet Blacks group, his first solo disc 'Besame mucho' became an instant chart success, as did its follow up disc 'Theme from Man with the Golden Arm' that made No.15 on the NME chart in September 1962.

By 1963 Jet had teamed up with ex-Shadows drummer Tony Meehan as an instrumental duo and together they scored several record successes, most notable being 'Diamonds' that held the No.1 spot for four weeks during January / February that year. Two further discs 'Scarlet O'Hara' and 'Applejack' reached No.2 and No.6 during the same year. Jet used a de-tuned Fender guitar and plucked low notes from it that other players just couldn't reach.

With a bright future predicted, the duo came to an end in 1963, when Jet was involved in two car crashes within a few months (ironically, on both occasions he was being chauffeur driven because he was too nervous to drive himself!). Even after recovering from his injuries, he seemed to have lost his confidence and faded from the show-business scene. He had always been an edgy highly-strung individual, prone to fits of depression.

Tony Meehan continued performing as the Tony Meehan Combo, eventually working as an A & R manager. Tony died following an accident at home in November 2005.

Jet, while pursuing a second vocation as a photographer, made several attempts to restart his musical career and in the late eighties, living in Gloucester, he was still playing the occasional gig with his new group The Diamonds. During 2006/7 he was appearing in 'Me and My Shadows' with The Rapiers and Billie Davis and her Songbirds. Jet died from throat cancer in March 2011.

Jet Harris Recordings
DECCA

F 11466 May 62 'Besame mucho / Chills and fever'
F 11488 Aug 62 'Man With the Golden Arm theme / Some

people'
(following three discs with *Tony Meehan*)

F 11563 Jan 63 'Diamonds / Footstomp'
F 11644 Apr 63 'Scarlet O'Hara / The hully gully'
F 11710 Aug 63 'Applejack / The tall Texan'
F 11841 Feb 64 'Big bad bass / Rifka'
F 12877 Jan 69 'Diamonds / Scarlet O'Hara'
(reissue)

FONTANA

H 849 Jly 67 'My lady / You don't live twice'

S.R.T.

75355 Oct 75 'This sporting life / Theme for a fallen idol'
77389 Mar 78 'The guitar man / Theme'

OLD GOLD

OG 9332 Nov 83 'Diamonds / Scarlet o'Hara' (reissue)

Tony Meehan Combo Recording
DECCA

F 11801 Jan 64 'Song of Mexico / Kings go fifth'

Max HARRIS

A first rate pianist-composer-arranger often heard on radio over the years leading his own Max Harris Group, he had been born in 1918. Pre-war he played in several bands including those of Stan Atkins and Teddy Foster and after the war, during which he served as a Captain in the R.A.O.C, he returned to the bandstand playing with Ronnie Monro, Carl Barriteau and Frank Gregory (Johnny's dad), while expanding his arranging work for top outfits like Ted Heath and the BBC Show Band.

Max composed the theme for several TV series including 'Gurney Slade', 'Poldark' 'Open All Hours' and 'Porridge'. He made just a few singles during the early sixties.

Max Harris Group Recordings
FONTANA

H 282 Nov 60 'Gurney Slade / Hat and cane'
H 296 Feb 61 'Wheels / Regency ride'
H 318 Jun 61 'Jumbo's jump / Pancho'
H 416 Sep 63 'Gurney Slade / Hat and cane'

PARLOPHONE

R 5185 Oct 64 'The Kipling theme / Soldiers three'

Ronnie HARRIS

Ronnie, a tall good looking singer from Tottenham, had quite a hit in 1954 with 'The story of Tina', his one and only chart success.

Having trained as a draughtsman, in 1945, at the age of 17, he joined the Fleet Air Arm and served as a fitter. It was camp concerts that gave him his first taste of public performance, his smooth and easy vocal style being in great demand. Back in civvy street he teamed up with his brother in a North London window cleaning round, while continuing to exercise his vocal chords at the local working men's club.

First step on to the professional ladder came when a customer, learning of his vocal talents, introduced him to a friend, bandleader Tommy de Rosa. The remaining forties was an experience gaining time for Ronnie, and he had spells with the bands of de Rosa, Eric Lambert, Harry Roy, Joe Daniels and Nat Temple.

In January 1950, working with the Bob Navaro Band at London's Coconut Grove, he married fellow singer Terry Blayne, an attractive red-head who also sang with Tito Burns under the name of Hazel Conners. The Bob Navaro outfit was a Latin American quartet that included Ronnie on L.A. rhythm as well as vocals. Later that year he moved to Hatchett's Restaurant, joining Alberto's Rumba Band.

Well into Latin American music in 1952, as Juan Morales he was leading his own group at Selby's Restaurant where the main band at the time was led by Eddie Calvert (Ron had been in Calvert's L.A. band at Fischer's Restaurant for a while during 1949). Selby's patrons were entertained by a singer on crutches for a while, the result of a motor cycle accident when Ron hit a stationary car. About this time he is also reported to have broadcast and recorded with the bands of Francisco Cavez and Adrian Dante. In fact it wasn't long before he was singing full time with the Cavez band, resident at the Copacabana Club. Ronnie was also a regular on radio's 'Club Piccadilly' and 'In the Still of the Night' series. He appeared in the sentimental 1954 film 'The Happiness of Three Women' that also featured Petula Clark. The film was set in a Welsh village and Ronnie must have felt at home as he was evacuated to Wales, aged 12, in 1939 and began his singing there in a local church choir.

Ray Martin heard him on a Cavez broadcast and signed him for Columbia, who issued his first recording in April 1954. Coupling 'Melancholy me' with 'Tear down the mountain' the disc went unnoticed by the public. Looking for a follow up, Ronnie noticed a Greek song 'Dia Prasina Matia' that he had sung with L.A. bands now had English lyrics and a new title 'The Story of Tina'. He persuaded Ray Martin to let him record it.

Ronnie, who had moved with the Cavez Band to the Savoy Hotel, left them to tour Germany with the Tito Burns Sextet, and it was while out there that he learnt of 'Tina's' success. Released in July 1954 sales were slow to start and it was late September before it appeared at the bottom of the 'New Musical Express' chart at No.12 (up until then only 12 songs were listed), where it stayed three weeks. The only competition came from Al Martino who just pipped Ron at No.10, although the song didn't chart at all in America. Ronnie's version was voted N.M.E. "best vocal disc of the year" and in recognition he received a golden disc, presented by Guy Mitchell on the stage of the Royal Albert Hall.

Back in Britain, quickly becoming a household name, cabaret at the Don Juan Night Club was the prelude to a solo variety tour, beginning Newcastle Palace theatre on Monday 15th November 1954. But he almost didn't make it, following a Sunday night concert in Bristol, the drive north was made in thick fog (remember fifties fogs?). Little or no sleep before the performance certainly didn't affect his act, and within only a few months the Ronnie Harris road-show was winning audiences from Glasgow to Portsmouth and Swansea to Skegness. His London variety debut was a week at the Chiswick Empire from 14th February 1955, followed by weeks at Hackney and Finsbury Park Empires. On stage he was backed by the Trebletones (Johnny Wiltshire guitar, Johnny Neave piano and Cliff Ball bass) who toured +extensively with him, plus a group of eight girl cheer-leaders.

Columbia lost no time in getting Ronnie onto wax again, with two releases during October, both hit songs, 'Hold my hand' (for Don Cornell) and 'I still believe' (for Ronnie Hilton). Billed as

"Columbia's Voice of Romance" more big songs followed, a shared disc with Ruby Murray, Diana Decker and Ray Burns featuring two songs 'Spring, spring, spring' and 'Goin' cortin' from the musical 'Seven Brides for Seven Brothers'. There were duets, the excellent 'Keep me in mind' with Sheila Buxton and 'Don't ringa da bell' with Barbara Lyon (he played Barbara's boy friend on 'Life With the Lyons'). All well received but none were strong enough to put Ronnie back in the charts.

On 9th December 1955 'The Ronnie Harris Show' began a ten week tour of US service camps across Europe, with a bill that included The Trebletones, comedian impressionist Jerry Harris and Ronnie's wife, singer Terry Blayne. This was a show produced by his own production company, formed with agent Geoff Wright, that later in the year put Rockin' and Rollin' on the road, with Ronnie heading a bill that included small time groups like Kenny Flame and the Rockets.

Unfortunately, as a show-biz promoter Ronnie wasn't a great success losing money on the venture and with the added worry of his wife Terry, who suffered a serious illness lasting several months, he decided to let someone else take the strain and joined the touring revue 'Moulin Rouge'. This was an early production by the man who was to become "King" of the nude show, Paul Raymond. Along with the beautiful girls, 'Moulin Rouge' featured comedians Syd and Max Harrison and as well as singing a dozen songs Ronnie also got to join in the comedy sketches. The show played a ten week season at Portsmouth Empire during the summer of 1957.

After a short spell appearing at working men's clubs, by early 1958 Ronnie was back touring in a new Raymond revue 'Stars of Strip-Tease'. He claimed "not to be bothered" by his lack of record hits (and who could blame him with a job like that!). During the summer season 1960 he was at Morecambe Alhambra Theatre with fellow singer Robert Earl. He still made the occasional television appearance, but as the sixties moved on, to many, Ronnie Harris was forgotten. During the latter sixties he was well known as an agent booking acts to appear at US bases in Germany. He went to live and work in America, but later reports suggest he came back and was running a pub in the Brighton area. Still around, he wrote the insert notes for a 2005 CD featuring many of his singles plus the duets with Barbara Lyon.

Ronnie Harris Recordings COLUMBIA

DB 3447 Apl 54 'Melancholy me / Tear down the mountain'
DB 3499 Jly 54 'The story of Tina / Guiding star' (acc by Ray Martin
orch)
DB 3520 Oct 54 'Hold my hand / Destiny' (acc by R.M
orch)
DB 3529 Oct 54 'I still believe / I love Paris' (acc R.M
orch)
DB 3555 Jan 55 'Don't go to strangers / Surprisingly'
(with the Coronets acc by Ray Martin
orch)
DB 3567 Feb 55 (with R.Murray, D.Decker, R.Burns)
'Spring,
spring, spring / Goin'
cotin'

DB 3595 Apl 55 'Stranger in Paradise / I wonder'
(acc R.M o)
DB 3605 May 55 'Hello Mrs.Jones / I know you
love me'
(acc by RMo)
DB 3628 Jun 55 (with Sheila Buxton) 'Keep me in
mind /
Long
long ago'
DB 3644 Sep 55 'Maria, Maria, Maria / On the way to
your
heart' (acc by Norrie
Paramor orch)
DB 3690 Dec 55 'Cabaret / United'
DB 3735 Mar 56 'I've changed my mind a thousand
times /
Come to me'
DB 3749 Apl 56 (with Barbara Lyon) 'Don't ring-a da
bell /
De-dar,
de-dar'
DB 3773 Jun 56 'What is the reason / Aurora'
DB 3814 Sep 56 'Tell me why / Cry upon my
shoulder'
(acc by Eric
Jupp orch)
DB 3836 Oct 56 'That's right / A house with love in it'
DB 3877 Jan 57 'Dancing chandelier / Armen's
theme'
(acc by Ray
Martin orch)
DB 3934 May 57 'Dear to me / It's not for me to
say (featuring
Russ Conway on piano)
(acc by Geoff
Love orch)
DB 4007 Sep 57 'Let me be loved / Day by day' (with
the Rita
Williams Singers acc by Geoff
Love orch)

Wee Willie HARRIS

A late fifties phenomenon, Wee Willie rose from obscurity to minor fame by having his hair dyed orange. Charles William Harris, born 1934 at Bermondsey, was an undiscovered piano pounding rock and roll singer, one of many, until Paul Lincoln the owner of the Two I's coffee bar suggested he changed his name and the colour of his hair. The gimmick got him a spot on TV's 'Six Five Special' and a contract with Decca.

This was 1957 and soon Willie had given up his day job at the Peek Frean biscuit factory to tour in one of Lincoln's touring productions, 'The Two I's Anniversary Show', with Tony Crombie's Quartet, The Most Brothers and skiffle group Les Hobeaux.

In his act Harris played a small piano standing up, kneeling down, in fact any position but sitting, while he sang his rock numbers with numerous shrieks and grunts. His style of dress varied from top hat and morning dress to leopard skin and clubs, anything to keep the audience coming. It's said people only attended his shows because they couldn't believe the reports of how bad he was. Nevertheless he kept going and there's no denying the enthusiasm and effort he put into his performance. His recordings included his own composition 'Rockin' at the Two I's', but were mainly covers of US hits.

Off course it was all an act, beneath it all Harris was said to have a modest soft spoken personality and in later years he toned down his exhibitionism, toured with Cliff Richard, and is still rocking in the 1990's.

Wee Willie Harris Recordings
DECCA

F 10970 Dec 57 'Back to school again / Rockin' at the Two I's'
F 10980 Jan 58 'Love bug crawl / Rosie Lee'
F 11044 Jly 58 'Got a match / No chemise, please'
F 11217 Mar 60 'Wild one / Little bitty girl'

H.M.V.

POP1198 63 'You must be joking / Better to have loved'

PARLOPHONE

R 5504 Sep 66 'Someones in the kitchen with Diana / Walk with Peter and Paul'

POLYDOR

BM 56140 66 'Listen to the river roll along / Try moving baby'

DECCA

F 13516 May 74 'Together / Rock 'n' roll jamboree'

Tubby HAYES

A master of the tenor saxophone, Edward 'Tubby' Hayes, born London in 1935, followed his father into a musical career and by 1951, at the age of 16, was already playing professionally in a group led by trumpet star Kenny Baker. A poll winner for his tenor sax virtuosity Tubby was proficient on all reed instruments and no mean vibes player either. During the fifties he played in the bands of Roy Fox, Terry Brown, Tito Burns and Ronnie Scott, and led various jazz units of his own, notably The Jazz Couriers.

The sixties were turbulent times for Tubby. Amid great success in America and at home he appeared in court pleading guilty to possessing heroin. Still highly rated in the polls his band was resident on BBC TV's 1960 jazz series 'Tempo 60' and later he had his own series on Southern TV, 'Tubby Plays Hayes'. On record he made a number of singles for Tempo and several LP's on that label and also on Fontana.

Tubby Hayes died aged 38 in June 1973 following heart surgery.

Tubby Hayes Orchestra Recordings
TEMPO

A 109 Apl 55 'May ray / Orient line'
A 113 Jun 55 'Sophisticated lady / Deuces wild'
A 119 Sep 55 'Fidelius / Tootsie roll'
A 123 Oct 55 (Quartet) 'Dance of the Aeroohragytes /

There's

no you'
A 148 Nov 56 (Quintet) 'Ode to Ernie / No I Woodyn't'
A 167 Oct 58 (with Jimmy Deuchar & Pals) 'Bewitched /

My funny

valentine'
FONTANA

TF 397 May 63 'I believe in you / Sally'

Ted HEATH

Ted was leader of probably the finest band Britain ever had, a tough character who against all odds kept the band on the road after most of his contemporaries had folded. Even though he died way back in 1969 his music is very much as popular now as it was then.

Born in Wandsworth, South London on 30th March 1902, by the age of six he was playing tenor horn and soon joined his father in the Wandsworth Borough Prize Band. At the age of 12 Ted switched instruments to trombone and a year later left school and began work as a coach-builder with a bus company.

Soon World War One was upon them and in the depression that followed times were very hard in the Heath family. Now unemployed, Ted formed a band that busked for pennies on London's streets and this led to some relief work in a hotel band where Jack Hylton was pianist (The story goes that Ted's band were busking outside the hotel one night when one of the trombonists went sick and the leader came out and asked Ted to fill the vacant chair).

When in 1920 Jack Hylton formed a band to play at the Queens Hall Roof Gardens, he offered Ted a job. During the twenties and thirties Ted progressed through many top name bands including Bert Firman at the Metropole Hotel, Al Starita (Kit-Cat Club), Ambrose (May Fair Hotel), Sydney Lipton (Grosvenor House) and Maurice Winnick (Dorchester Hotel) recording with them all. He also played in the studio outfits of Harry Bidgood, Stan Greening, Jay Wilbur, George Scott Wood's Six Swingers and the visiting band of American Hal Kemp.

In 1940 Ted joined the ranks of Geraldo's Orchestra and while with Gerry began to occasionally front his own band drawn from musicians in the orchestra. With this outfit he broadcast on the Forces Service early in the war and on 29th August 1942 billed as 'Ted Heath and his Music' had an early afternoon airing on the BBC Home Service with vocals from Pat O'Regan.

By now Captain Glenn Miller and his A.A.F orchestra and the US Navy band led by Sam Donoghue had arrived on these shores and their big swing sound much influenced Ted. He was ambitious to form his own full time band and only lack of finance stopped him, but a poem turned into a song was eventually to make everything possible.

Ted's wife Moira (as Moria Tracey she had been one of the Buddy Bradley Rhythm Girls, in cabaret at the Mayfair Hotel when Ted was there with Ambrose - they married in December 1933) had written 'That Lovely Weekend' the story of loved ones spending a few days together then having to part, familiar to many during wartime. Ted set it to music and several bands recorded it. Early versions were from Ambrose with a vocal from Anne Shelton, Harry Roy (Marjorie Kingsley), Billy Cotton (Dolly Elsie) and Joe Loss (Chick Henderson) all out in 1942. Together they became big sellers with royalties putting a smile on Ted's bank balance. He later recorded it with his own band and Dickie

Valentine providing the vocal, but by then the war was over and some of its sentiment lost, so it didn't appear on disc until a 1984 album track. Moira and Ted also wrote 'I'm gonna love that guy' and 'Flowers for the bride'.

With royalties running to several thousand pounds, by 1945 Ted was at last able to fulfil his ambition to establish a band that "would be better than any in Europe" and Ted Heath and his Music became reality. Adopting 'Listen to my music', a practice piece he'd written years before, as his signature tune (Moira wrote words to it but they were hardly ever used), this became the title of a 1946 radio series that featured the band with songs from Beryl Davis, Johnny Green and The Song Pedlars. The band's first full time singer was Lydia MacDonald, with Paul Carpenter acting as compere and vocalist on concert dates.

A bold move made by Ted in December 1945, when he booked the London Palladium for a Sunday concert, turned out to be the beginning of an "institution" with the Heath Band's monthly Palladium 'Sunday Swing Sessions' lasting ten years. It was Ted's drummer Jack Parnell that persuaded his uncle, Palladium owner Val Parnell, that it would be a good idea and Val agreed "providing Ted paid for any damaged seats".

Despite acclaim from big band devotees, they were voted top band by 'Melody Maker' readers in August 1946, Ted's financial security was quickly draining away and the venture could have failed had it not been for another stroke of good fortune. Film producer Wesley Ruggles sought to compete with Hollywood and make a British musical spectacular. He imported American conductor arranger Salvador 'Toots' Camarata as musical director and Toots retained the Heath Orchestra to provide the sound-track. Many months of regular work helped to fill the pay packets while Ted continued to extend his bookings diary, but unfortunately the film, 'London Town' that starred Sid Field, wasn't a success. Other films to feature the band were 'Uneasy Terms' in 1948, 'Dance Hall' 1950, 'It's a wonderful world' 1956 and 'Jazzboat' 1959.

During the summer of 1946 Ted and the band played a season at Blackpool's Empress Ballroom, a venue they returned to regularly. This was followed by a four week tour of Scandinavia. In early 1947 they were playing every Monday and Wednesday night at Hammersmith Palais, every Tuesday at Cricklewood Palais and other nights on one off concerts around the country. On 30th March 1947 they made their first appearance in Scotland and on 14th April their debut in variety at Finsbury Park Empire. Toning down their normal high powered delivery to suit a family audience they toured the variety halls, playing a short season at Jersey Sports Stadium during August. But it was mainly dance hall tours and one night stands playing to big band enthusiasts that filled their calendar.

In the 1947 Melody Maker Poll the band was again voted top of the 'Swing Band' section, polling well over twice as many votes as their nearest rival Geraldo. They also came third in the 'Sweet Band' section and Ted was named 'Favourite Bandleader'. Added to this Ted's drummer Jack Parnell was top of that section and his 'band within a band' Quartet was top 'Small Group'. Kenny Baker was top trumpet, Charlie

Short top bass, Dave Goldberg top guitar and Tommy Whittle top tenor-sax. Certainly a band to be proud of.

Fans travelled from far and near to hear them. On 1st July 1948 a little bit of railway history was made when British Rail ran a 'Ted Heath Special' excursion train linking Kent stations, to arrive at Ramsgate station in time for a Heath concert at the Coronation Ballroom. Ted and the mayor of Ramsgate were at the station to meet the train.

Soon after its formation the Heath Band began recording on the Decca label, their first disc coupling Sy Oliver's 'Opus No.1' with the Mel Powell / Ray McKinley composition 'My guy's come back', was out in April 1945. So began a long list of titles, balancing swinging tunes with more popular numbers with one common factor, they were all played to perfection.

Ted, a softly-spoken patient man, stockily built with a pronounced stoop, was above all things a perfectionist, setting a standard his musicians were more than happy to match. Of course those instrumentalists were themselves some of Britain's top players, many later to move on to lead outfits of their own. Over the years they included great names like trumpeters Kenny Baker, Bert Courtney and Stan Roderick, trombonists Don Lusher, Keith Christie and Harry Roche, tenor-sax players Johnnie Gray, Don Rendell, Ronnie Scott and Red Price, alto-sax players Les Gilbert and Ronnie Chamberlain, pianists Frank Horrox and Stan Tracey, bass player Johnny Hawksworth and drummers Jack Parnell and Ronnie Verrell. Some line up!

Four years old and the band was still not really commercially viable, although reaching and satisfying big band enthusiasts, the only vocals came from Paul Carpenter and the occasional one from Jack Parnell, but even these were jazz orientated. (Lydia MacDonald had retired from the profession by the late forties - but teamed up with Ted again for a late fifties L.P. of mainly Scottish songs)

Early in 1949 song plugger Syd Green brought along a young singer by the name of Richard Bryce and Ted agonised over whether to hire him. It was another wage packet to fill from his already stretched resources, but he decided to give him a six month try on very low wages and so in February 1949 Richard, now Dickie Valentine, began the start of a vocal revolution in the Heath Band.

Later that year Ted received a letter with photos of a young G.I. bride returning from Florida, asking for an audition. Ted liked the pictures and replied asking her to call. So in January 1950 Lita Roza, on route from Southampton to her parents home in Liverpool, detoured to Stoke on Trent where the band was appearing at Trentham Gardens. Within weeks Lita became another member of the outfit, though unbelievably the BBC wouldn't pass her for broadcasting and it wasn't until her first record was in the shops that they changed their mind.

Dickie was already proving to be valuable on concert dates, adding humour in exchanges with Paul Carpenter and now Lita was there adding a touch of glamour to the whole proceedings. But

Paul was becoming more and more committed to his acting and film work and less able to appear with the band. So Ted started to look around for a replacement and along came Dennis Lotis, who with his easy mid-Atlantic style fitted the bill admirably.

Now all the ingredients were there to ensure success, with something for everybody; a great band, a glamorous girl vocalist, a handsome ballad singer and an energetic rhythm singer who would have the girls screaming for more. The icing on the cake came by accident!

Constantly on tour, there were mutterings from within the band that a residential spell in London would be nice for a change, so Ted negotiated a six week season (that became three months) at the Savoy Hotel. Opening there on 4th December 1950, to suit the venue and satisfy the hotel owners Ted had had his whole music library re-written in a sweeter tempo (It cost him over £1,000, something he hadn't considered when he took the booking). This new quieter stylish sound became a big hit with the public, even Ted himself said "it was a thrill to stand out there and just listen".

Back on the road in 1951 all these good things came together, bringing in crowds of fans wherever they played, and the musicians could still flex their muscles with the occasional real blaster (something they missed doing at the Savoy). The band was voted top swing band again in the 'Melody Maker' 1951 readers poll, (to be repeated throughout the fifties) with Vic Lewis second and Geraldo third. On radio they played on various shows and had their own series 'Downbeat', while on record the list of good tunes just went on. During the late forties the band had recorded (on a trio of 78's) Fat's Waller's 'London Suite', plus other great standards like 'Harlem nocturne', 'Pagan love song', 'Sophisticated lady', 'The nearness of you' and Ted finally recorded his signature tune 'Listen to my music'.

In the early fifties Ted's vocalists were also making their mark on disc, although his band didn't always back them. Hit songs on which he did included 'Allentown jail', 'Blacksmith blues' and 'Bell bottom blues' for Lita Roza, 'Mona Lisa', 'Mother Nature and Father Time' and 'You belong to me' for Dickie Valentine and 'Goodnight Irene', 'Wild horses' and 'Such a night' for Dennis Lotis. In January 1953 the band's recording of 'Vanessa' became a NME chart entry, for just one week at No.11. Later in the year 'Hot toddy' made No.6 and their version of 'Dragnet' reached No.9.

With both Lita and Dickie coming top in vocalists' polls it's not surprising they should each decide to pursue a solo career. Consequently during 1954 two new singers joined the band to replace them, Bobbie Britton and Kathy Lloyd. The year saw the 100th Palladium Sunday Swing Session on the 14th February (Bobbie Britton's debut show) released as a Decca L.P. In March they played a two week variety season topping the bill at the London Palladium, followed by a month at the Blackpool Tower Ballroom and on 1st November the band appeared on the Royal Variety Performance also on the Palladium stage, their second appearance as they'd previously been on the 1948 show.

There was plenty of travelling in 1955. During March they toured Australia and New Zealand

playing to audiences of up to 10,000 a time in huge sports stadia. Returning via a three week holiday in America, negotiations were no doubt in progress for a tour there a year later. Back home Dennis Lotis decided his time had come to part company and as replacement introduced his brother just over from South Africa. So Peter Lowe (Lotis) joined Kathy and Bobbie on the vocals from April.

Following another summer season at Blackpool, Kathy Lloyd also left, off to join her husband living in America. Once again looking for a replacement vocalist, Ted was keen to have Rosemary Squires but she didn't want to become a band singer, so with only three days to go before a tour of Air Force bases in Germany he signed 16 year old Toni Eden, daughter of thirties saxophone playing singer 'Chips' Chippendale.

September 1955 saw the start of commercial television in Britain, an event long overdue said many, but it did have its disadvantages, one was the end of Ted's Sunday Swing Sessions as the theatre was now needed every week for the new variety show 'Sunday Night at the London Palladium'. Ted and the gang were on the show in a Daily Mirror Disc Festival Special a year later. The last Palladium Swing Session was on 21st August 1955.

At the end of March 1956 more history was made when, following relaxation of Musicians Union restrictions, Ted Heath and his Music became the first British big band to tour America, in an exchange deal with Stan Kenton's Band coming over here. On the tour Ted worked with Nat King Cole, June Christy and The Four Freshmen. This was to be just the first of many visits by the band to the States and they were back there again in February 1957 when their tour ended with a big midnight concert at New York's Carnegie Hall, featuring June Christy, Al Hibbler and The Eddie Heywood Trio.

The band enjoyed much praise in America, being compared very favourably with the home made product and in 1958 were voted by 'Downbeat' magazine third place world-wide in a big band poll (Ellington and Basie were 1st and 2nd). Thousands of their LP's sold over there on the London label and their single 'The faithful hussar' was 52nd on Billboard's Top Hundred chart.

By the end of 1956 Ted was again down to two vocalists, Bobbie Britton and Peter Lowe, Toni Eden having stayed only about a year. On some dates he used Anne Vernon, who under the name Annabelle Lee was resident with the John Roberts Orchestra at Bristol's Grand Spa Hotel, but for the band's March 1957 bill topping two weeks at London's Prince of Wales Theatre Lita Roza was back, successfully filling the gap. The show began with a colour film of the band's recent US trip.

During all this time Decca had continued to issue Ted Heath Music on disc, much of it now on L.P. although there were still plenty of singles. In April 1958 Ted's version of 'The swingin' shepherd blues' became his biggest ever hit, reaching No.3 on the chart. Other popular recordings to chart were "Tequila", Tom Hark' and 'Sucu sucu'.

In April 1958 Peter Lowe returned to South Africa and Ted carried on with Bobbie Britton as his only vocalist until September, when he signed 23 year old Tricia Payne, who as Pat Marian had worked with Midlands bandleader Ken Rattenbury. Then in October Bobbie decided to go solo and so Ted called back Dennis Lotis to join their American tour, beginning that month.

All this kind of pressure was a normal working day for Ted, he also ran, with the help of his family (he had four sons and a daughter), a booking agency and the music publishing business Good Music. In May 1958 the Songwriters Guild of Great Britain presented Ted with an award for "The most outstanding service to British popular music".

In January 1959 Ted was the subject of TV's 'This Is Your Life' show. He had been lured to the studio believing the actual subject was his friend, actor Robertson Hare.

By the sixties Ted no longer had any resident singers, he considered with the changing style of popular music they were no longer appropriate in a big band. Also as much of his work was now on the Continent the language barrier could be a problem.

Popular music was certainly changing and even Ted couldn't ignore it, so on 21st October 1960 he played his first date supporting the artists on a beat package show, at Woolwich Granada. On the bill were Ricky Valance, Gary Mills, Danny Rivers and The Flee-Rekkers. Ted said "We shall be reaching an audience who possibly have never heard a big band".

But he still catered for the quality market and during the summer of 1961 toured as backing orchestra for American singer Johnny Mathis on his first visit to Britain. Johnny had waited two years before coming here so as he could have Ted and his music, he even stopped touring while Ted took two weeks off to honour a booking in Torquay. In 1963 the band, augmented with strings, backed Nat King Cole on his U.K tour. The same year they played on a series of concerts sponsored by Coca-Cola, where the unusual admission charge was six Coca-Cola bottle tops.

As the sixties wore on Ted's health began to deteriorate and he was often unable to front the band, but Ralph Dollimore and others took the stand and the show went on. Ted suffered a stroke in 1964 from which he never fully recovered and he died on the 18th November 1969. But it wasn't really the end, for the music of Ted Heath is almost as popular today as it was then.

In 1976 Ted's widow Moira chose trombonist Don Lusher to lead a reformed Ted Heath Band, using all the original scores and including only former band members. Kicking off with a concert at Croydon's Fairfield Hall the new band continued into the 21st century. A concert at Cardiff's St. David's Hall on 1st October 1999 was reported in the South Wales Echo as the Ted Heath's band last ever concert and they may have been right. Moira Heath, who supported it all along and attended most of the concerts, died in January 2000 and Don Lusher passed away in July 2006. Despite this there have been enough re-issues of the original band on vinyl and compact disc, plus new recordings from the Lusher band,

to ensure Ted's music stays alive for many years to come.

Ted Heath and his Music Recordings
DECCA

F 8512 Apl 45 'Opus One / My guy's come back'
F 8536 Jun 45 'The very thought of you / Cossack patrol'

F 8578 Jan 46 'Twilight time / First jump'

F 8605 Apl 46 'East of the sun / Not so quiet, please'

F 8629 May 46 'Bakerloo non-stop / I fall in love too easily

(v. Paul

Carpenter)

F 8657 Aug 46 'Day by day / To bed early (both v. PC)

F 8661 Sep 46 'So would I (v. Paul Carpenter) / My heart goes crazy (v. Jack Parnell)

F 8674 Sep 46 (with Beryl Davis) My heart goes crazy

(from the film

London Town)

F 8687 Oct 46 'Wot cher! / Any old iron'

F 8697 Nov 46 'You keep coming back like a song / Getting

nowhere (both v. Paul

Carpenter)

F 8717 Jan 47 'Let it be soon / Somewhere in the night

(both v. Paul

Carpenter)

F 8733 Feb 47 'On Ilkley Moor bah't'at / Donegal

cradle song'

F 8756 Apl 47 'Mountain greenery / Experiment'

F 8767 Apl 47 'Open the door, Richard (v. Paul Carpenter &

Dave Wilkins) / Them that has -

gets

(v. Jack

Parnell)

F 8768 May 47 'People will say we're in love (v. Paul Carpenter) / Out of my dreams'

F 8776 Jun 47 'Try a little tenderness / The best years of our

lives (both v. Paul

Carpenter)

F 8795 Sep 47 'Route 66 (v. Jack Parnell) / Ad lib frolic'

F 8814 Nov 47 'See me dance the polka / Dickory

dock (v. JP)

F 8823 Dec 47 'A nightingale sang in Berkeley Square /

Feudin' and fightin' (v.

PC & JP)

F 8840 Feb 48 'Baia / Sequin'

F 8846 Mar 48 'Chelsea / Whitechapel'

F 8847 Mar 48 'Limehouse / Bond Street'

F 8848 Mar 48 'Piccadilly / Soho'

F 8864 Apl 48 'Turn on the Heath / Taboo'

F 8886 May 48 'Big Ben bounce / Sabre dance boogie'

F 8918 Jly 48 'Skye boat song / Auld lang syne (both v. Lydia

McDonald)

F 8942 Aug 48 'You go to my head / Dark eyes'

F 8956 Sep 48 'Deep forest / Pagan love song'

F 9020 Nov 48 'Harlem nocturne / The touch of your lips'

F 9045 Dec 48 'Listen to my music / Jungle fantasy'

F 9061 Jan 49 'Swanee river / Song of the vagabonds'

F 9086 Feb 49 'Narcissus (v. Reggie Goff) / You're nearer'

F 9104 Mar 49 'Old Mother Hubbard / Tequila

| | | | |
|---------------------------|--------|--|--|
| | | | (both v. Paul |
| <i>Carpenter)</i> | | | |
| F 9156 | Jun 49 | 'Hindustan / Two guitars' | |
| F 9167 | Jly 49 | 'Dry bones (v. Jack Parnell & The Kordites) / | |
| | | Smoothy (v. Lydia | |
| <i>McDonald & JP)</i> | | | |
| F 9186 | Jly 49 | 'Oliver twist (v. Paul Carpenter & Ye Olde English Gentlemen) / Get out'a town | |
| | | before sundown (v. Jack | |
| <i>Parnell)</i> | | | |
| F 9203 | Aug 49 | (with Anne Shelton) 'Ring round the moon / | What |
| | | did I do' | |
| F 9209 | Aug 49 | 'Lady Byrd / Sophisticated lady' | |
| F 9255 | Nov 49 | 'Lyonia / The nearness of you' | |
| F 9293 | Dec 49 | 'Father Knickerbopper / Post horn boogie' | |
| F 9313 | Jan 50 | 'Euphoria / Move' | |
| F 9337 | Feb 50 | 'I'm in the mood for love / My silent love' | |
| F 9381 | Apl 50 | 'Rag mop (v. ensemble) / Didn't we? (v. Jack | |
| | | Parnell & Lita | |
| F 9422 | Jun 50 | 'Go to sleep, go to sleep, go to sleep (v. JP & | |
| | | LR) / Beautiful, loveable | |
| (v. JP) | | | |
| F 9435 | Jun 50 | 'Cuban crescendo / Roumanian roundabout' | |
| F 9460 | Jly 50 | 'Birmingham bounce (v. The Kordites) / | |
| | | Button up your overcoat' | |
| F 9540 | Nov 50 | 'My very good friend the milkman (v. Lita | |
| | | Roza) / Colonel | |
| Bogey' | | | |
| F 9553 | Dec 50 | 'Goodnight Irene / Sam's song (both v. | |
| <i>Dennis Lotis)</i> | | | |
| F 9554 | Dec 50 | 'Mona Lisa (v. Dickie Valentine) / | |
| | | Nevertheless (v. | |
| <i>Dennis Lotis)</i> | | | |
| F 9594 | Jan 51 | 'The sidewalks of Cuba / Blue skies march' | |
| F 9604 | Feb 51 | 'Ramona / The lady is a tramp' | |
| F 9605 | Feb 51 | 'Sweet and lovely / Avalon' | |
| F 9620 | Mar 51 | 'Take a letter Miss Smith / She's a lady | |
| | | (both v. Jack Parnell & Lita | |
| <i>Roza)</i> | | | |
| F 9624 | Sep 51 | 'Saxophone mambo / London fog' | |
| F 9640 | Apl 51 | 'This is the time (v. Dennis Lotis) / | |
| | | Gone, gone, gone (v. The | |
| <i>Keynotes)</i> | | | |
| F 9668 | May 51 | 'Al abanico / Can we talk it over' | |
| F 9694 | Jun 51 | 'The King's horses (v. Dennis Lotis & The | |
| | | Stargazers) / Trumpet | |
| voluntary' | | | |
| F 9731 | Jly 51 | (with Lita Roza) 'Allentown jail / | |
| | | I wish | |
| I knew' | | | |
| F 9785 | Nov 51 | (with Lita Roza) 'A wonderful guy / I'm gonna wash that man right | |
| outta my hair' | | | |
| F 9792 | Nov 51 | (with Les Howard) 'Some enchanted evening | |
| | | / This nearly | |
| was mine' | | | |
| F 9809 | Dec 51 | 'Al abanico / Colonel Bogey' | |
| F 9813 | Jan 52 | 'Lullaby of Broadway (v. Lita Roza) / | |
| | | Undecided (v. Dennis | |
| <i>Lotis)</i> | | | |
| F 9822 | Jan 52 | (with Winifred Atwell) 'Dinah boogie / | |
| | | and soul' | Body |
| | | F 9857 | Feb 52 'It's all over but the memories / |
| | | | It's all in the game (both v. |
| | | <i>Lita Roza)</i> | |
| | | F 9858 | Feb 52 'Limehouse blues / Entry of the |
| | | gladiators' | |
| | | F 9881 | Apl 52 'Obsession / Hawaiian mambo' |
| | | F 9885 | Apl 52 (with Lita Roza) 'Somewhere in the |
| | | | moonlight |
| | | | / Come |
| | | what may' | |
| | | F 9893 | Apl 52 (with Bill Johnson) 'Wheel of fortune / |
| | | | There's a pawnshop on a corner |
| | | in | |
| | | | Pittsburgh, |
| | | Pennsylvania' | |
| | | F 9911 | May 52 'Blacksmith blues (v. Lita Roza) / |
| | | | Grand Central Station (v. |
| | | <i>Dennis Lotis)</i> | |
| | | F 9946 | Jly 52 'Casey Jones / Turkey in the straw' |
| | | F 9955 | Aug 52 'Raminay / Oakie boogie (both v. Lita |
| | | Roza)' | |
| | | F 9958 | Aug 52 'Blackpool bounce (v. Lita Roza) / |
| | | | Meet me on the corner (v. |
| | | <i>Dennis Lotis)</i> | |
| | | F 9980 | Oct 52 'Botch-a-me / Early autumn' |
| | | | (both v. |
| | | <i>Lita Roza)</i> | |
| | | F 9983 | Oct 52 'Vanessa / Piper's patrol' |
| | | F 10002 | Nov 52 (with Dickie Valentine) 'You belong to |
| | | me / | |
| | | Mademoiselle' | |
| | | F 10013 | Nov 52 (with Anne Shelton) 'Wonderful one / |
| | | | The |
| | | dummy song' | |
| | | F 10021 | Dec 52 'Plink plank plunk / Phantom |
| | | regiment' | |
| | | F 10027 | Dec 52 'That's a-why / Settin' the woods on |
| | | | fire |
| | | (both v. Lita Roza & | |
| | | <i>Dennis Lotis)</i> | |
| | | F 10043 | Jan 53 (with Dennis Lotis) 'Florentina / |
| | | | Don't let the stars get in |
| | | your eyes' | |
| | | F 10049 | Feb 53 'Ma says, Pa says (v. Lia Roza & |
| | | | <i>Dennis</i> |
| | | | Lotis) / I collect |
| | | (v. D L)' | |
| | | F 10050 | Feb 53 (with Lee Lawrence) 'Waltzing the |
| | | | The good |
| | | blues / | |
| | | book says' | |
| | | F 10053 | Feb 53 'Alpine boogie / Penny whistle song' |
| | | F 10077 | May 53 'On the bridge (Sur le pont d'Avignon) / |
| | | | |
| | | La mer' | |
| | | F 10089 | Apl 53 (with Dickie Valentine) 'Fickle fingers / |
| | | | |
| | | La rosita' | |
| | | F 10090 | Apl 53 (with Dennis Lotis) 'On the first |
| | | | warm day / |
| | | Wild horses' | |
| | | F 10093 | Apl 53 'Hot toddy / Strike up the band' |
| | | F 10123 | Jun 53 'Night train / The Hawk talks' |
| | | F 10136 | Jly 53 'Big Mamou (v. Dennis Lotis) / |
| | | | Time's |
| | | a-wastin'' | |
| | | F 10141 | Jly 53 'Pick yourself up / |
| | | | Do nothin' till you hear |
| | | from me' | |
| | | F 10142 | Jly 53 'Fourth dimension' (two parts) |
| | | F 10143 | Jly 53 'Retrospect / Rhapsody for drums' |
| | | F 10144 | Jly 53 'Crazy man crazy / Oo, what you do |
| | | | to me |

fifties covered a circuit of one night stands and seasonal bookings, mainly around the Midlands and West of England that included seasons at West Bromwich Adelphi Ballroom and the Mirabelle Ballroom, Dudley. They were also resident at the exclusive Regency Club at Shirley, Birmingham when it opened in early 1950.

The Hedley Ward Trio began about 1948 as a group within the band, adding a vocal-instrumental back up when needed. There was also a vocal group, The Hedliners. The Trio was also available for smaller functions where the full line up was not required, and it was in this mode that most of their work came. Eventually the Trio became a completely separate unit, bringing the name national recognition while the band remained mainly a local outfit.

Trio members were Brummie Derek Franklin on bass and vocals (he also sang with the band), with Londoner Jack McKechnie on guitar and Bob Carter (George Taylor from 1953) who hailed from West Bromwich on piano. Franklin was to become husband of comedienne Beryl Reid and the lads often worked with her in variety.

Following several broadcasts on the Midlands Home Service, the trio were heard nationally on 'Band Parade' on Boxing Day 1948. Their television break came almost a year later, in a variety show compered by Terry-Thomas. From 19th December 1949 they played a six week season at London's Windmill Theatre. Their May 1950 recording of 'Women' was written by fellow Windmill performers, comedians Bruce Forsyth and Donald Clive.

On Saturday 28th January 1950, on radio's 'In Town Tonight', Hedley Ward himself introduced his Trio to the nation and they played 'Who dat up there'.

Both the Band and Trio made numerous broadcasts, those of the Trio becoming the more regular. They were the resident group on the first two series of radio's 'Educating Archie' from 6th June 1950. Also on the show were the singing Tanner Sisters who had been accompanied on record by the Trio since April. The same year the trio were regulars on Alfred Marks TV series 'Don't Look Now'. Still based in Birmingham the lads were regularly making the trip down to London for broadcasts. Some idea of the Trio's popularity at the time can be gained from their BBC radio schedule over the 1950 Christmas period. They were heard on 'Educating Archie' on 24th December (a Christmas special recorded on board the liner Queen Elizabeth), 'Archie Andrews Christmas Party' on Boxing Day and a programme with the Vic Lewis Orchestra on the 27th.

During 1951 Hedley Ward created another trio, The Carousel Three, as resident group at London's Carousel Club. The original trio continued to extend their popularity with extensive variety tours, for a long time in a show titled 'Radio Times' that included the great comic Max Wall. They broadcast regularly on programmes like 'Workers Playtime', 'Variety Fanfare' and during 1953 were resident on radio's 'The Forces Show', and in 1954 the 'Frankie Howerd Show', again with the Tanner Sisters. For the summer of 1954 they did a season at Blackpool North Pier in 'On with the Show' starring Anne Shelton. During the season, on 23rd August, Derek and Beryl Reid were wed.

1955 brought more variety appearances in shows supporting artists including Malcolm Vaughan, Ronnie Hilton and Eve Boswell. There were new radio spots on the 'Calling Miss Courtneidge' series staring Cicely Courtneidge and 'Club Piccadilly'. 1955 also saw them on television in Jack Payne's 'Off the Record' during December. From April 1956 they were resident melody makers on a new big Sunday evening radio series 'Calling the Stars' in which impressionists Tony Payne and David Evans introduced guest stars. The show also included as resident vocalists Joan Turner and newcomer Ronnie Carroll. From April through to September they appeared on another television series, the 'Charlie Chester Show' and in June added the radio series 'By and Large', where they shared honours with The Malcolm Lockyer Quintet, Benny Lee and another newcomer Shirley Bassey.

In 1956, on record, the trio moved from His Masters Voice to the smaller Melodisc company and a more commercial selection of material, reflecting a change in public taste. In a year of continuing variety tours the summer season was spent visiting the coastal resorts of Great Yarmouth, Morecambe, Weston-Super-Mare and Harrogate. In October they made a trip to Holland for radio and TV work.

1957 found the Trio as busy as ever with stage radio and TV work. The year began with a ten week radio series 'Calling All Stars' from 5th January. In June they made their West End stage debut, at the London Palladium as part of the support bill to Eddie Fisher, going over so well that in July they were back in town for two weeks at the Hippodrome with comic Norman Evans and Shirley Bassey. The summer season of 1957 was spent at Bournemouth Pavilion and was immediately followed by a tour of service camps in Germany, then one night stands around the North of England in a Daily Express sponsored package 'Rhythm with the Stars' than included the Chas. McDevitt Skiffle Group. November 1957 was a month at Dudley Hippodrome in that theatre's Birthday Show with Eve Boswell and Ken Dodd. This was followed by panto at Worthing's Connaught Theatre.

February 1958 found the Trio up north for a three week season at Her Majesty's Theatre in Aberdeen, followed by a short variety tour with Alma Cogan before, in April, their third visit to the General Von Steuben Hotel in Wiesbaden, Germany, a favourite night spot for U.S. servicemen. During May the Trio were due to tour with Jerry Lee Lewis, but he pulled out (following a spot of bother over his 13 year old bride) and the tour continued with the American Treniers group, Terry Wayne and Chas McDevitt. Summer season was spent at Great Yarmouth with Charlie Chester, who they had often worked with, in his show at the Regal Theatre. A Sunday concert on 17th August at Scarborough's Spa Ballroom was quite an event. It was the first time in six years that the Trio had appeared with the Hedley Ward Band, who was resident there for the season. Come autumn the lads once again joined Charlie Chester, this time at London's Victoria Palace Theatre, in the revue 'Pot Luck' that ran until

Christmas. During the summer of 1959 'Pot Luck' played at Blackpool Winter Gardens.

Summer seasons, variety and club work kept the Hedley Ward Trio busy well into the following decades. In October 1961 pianist George Taylor returned to his previous employer, the Cliff Deeley band, to be replaced by Keith Miller.

Today in the 21st century the name Hedley Ward lives on as a band and musician booking agency run by Hedley's son Tim, a drummer who also fronts the Tim Ward Swing Band.

Hedley Ward Trio Recordings
H.M.V.

B 9900 Apl 50 (*with the Tanner Sisters*) 'Cherry stones /
Six times
a week'
B 9910 May 50 " " " 'Quicksilver / Rag
mop'
B 9911 May 50 'Enjoy yourself / Women'
B 9923 Jly 50 (*with the Tanner Sisters*) 'A load of hay /

Choo'n gum'
B 9951 Sep 50 'Three weeks on the wagon /
Mississippi'
B 9980 Nov 50 'When he's all dolled up /
(*with the Tanner sisters*)
Goodnight Irene'
B 10003 Dec 50 (*with the Tanner Sisters*) 'Ferryboat
Inn'
C 4050 Dec 50 'Archie plays Jack in Jack and the
Beanstalk'
(*with Peter Brough, Hattie
Jacques, Julie Andrews & the
Tanner Sisters*)
B 10029 Feb 51 (*with the Tanner Sisters*) 'One finger
melody / Raise your voices, raise
your hearts'
B 10056 Apl 51 " " 'You and your beautiful
eyes /
Sentimental music'
B 10100 Jly 51 " " 'I'll never know why /

Metro polka'
B 10140 Oct 51 'Bon bon chocolate and chewing gum /
(*with the Tanner Sisters*)
Jing-a-ling'
B 10183 Jan 52 (*Trio member Derek Franklin vocal
with Frank Cordell Orch*)
'Smugglers Inn'
B 10859 Apl 55 'The greatest feeling in the world /
That's the way
love goes'
MELODISC

1285 Apl 54 'Too long / Just to be with you'
1294 Jun 54 'The man with the banjo /
Do do do do do do
it again'
1298 Jly 54 'A sky blue shirt and a rainbow tie /
Somebody
loves me'
1344 Dec 55 'Rock around the clock / Who dat
up dere'
1352 Mar 56 'Who's sorry now / Big ears'
1387 Nov 56 'Steamboat rock /
My baby's got such
lovin' ways'

The Way It Was! :

Picture the Gaumont State Cinema, Kilburn, London on Sunday 28th September 1954 and the 17th annual Jazz Jamboree. During late morning and afternoon 4000 lucky fans were treated to almost four hours of some of the best music available in a fantastic stage show. Compere was Tommy Trinder, presiding over his fourteenth Jamboree, who kicked off the show by introducing trombonist Jock Bain leading an All Star band. Next came Gracie Cole and her all girl orchestra, followed by the Bill McGuffie trio. The new Ken Moule Seven proved their worth and then the Basil and Ivor Kirchin band gave a good show, featuring their new mambo style. Still only about half way through, the Tommy Whittle Quintet were on next, followed by Johnny Dankworth's band with vocals from Cleo Laine and Tony Mansell. The Ray Ellington Quartet featured Marion Ryan its new glamorous singer, to be followed by some big band swing from Ronnie Aldrich and the